works/sectors issue 06.4

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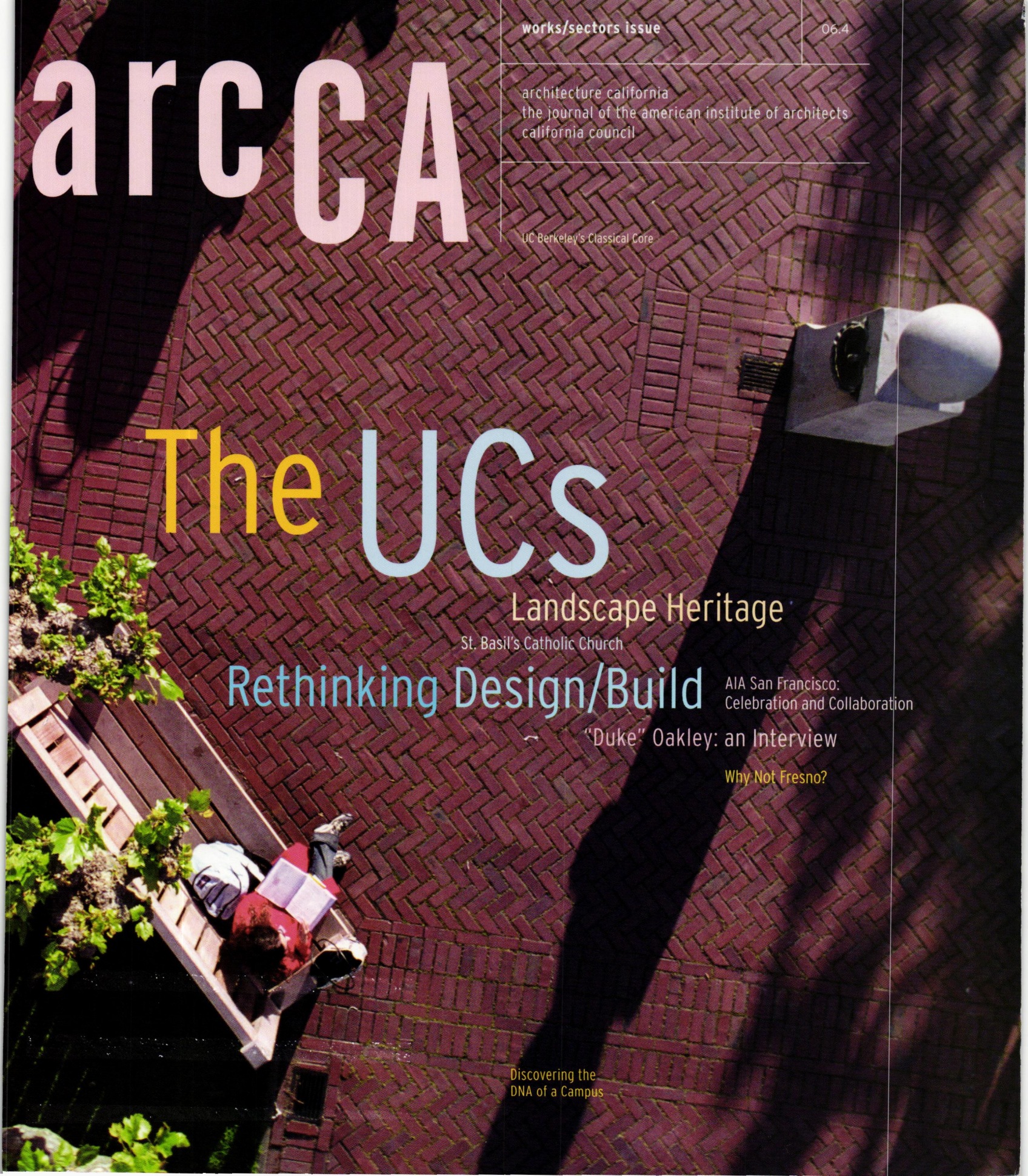
UC Berkeley's Classical Core



The UCs

Landscape Heritage

St. Basil's Catholic Church

Rethinking Design/Build

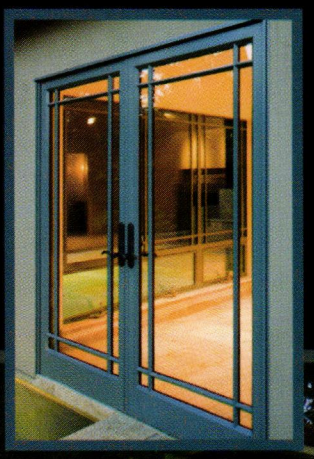
AIA San Francisco:
Celebration and Collaboration

"Duke" Oakley: an Interview

Why Not Fresno?

Discovering the
DNA of a Campus

A Style that is Timeless



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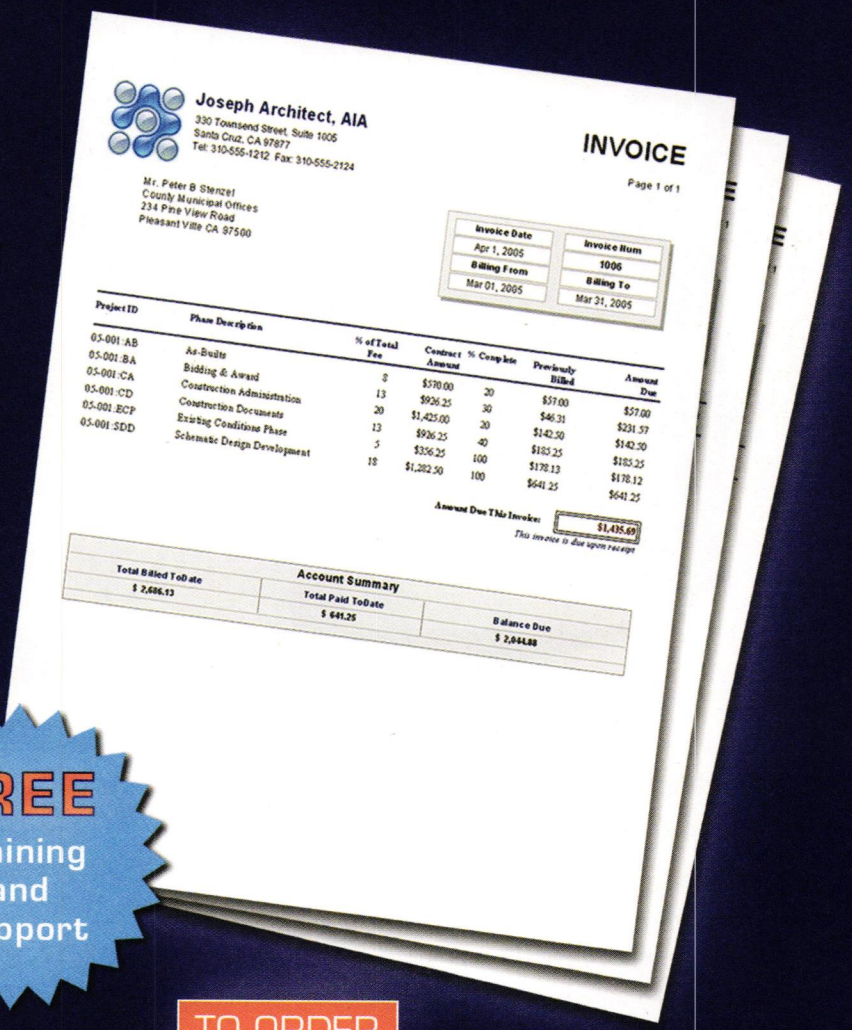

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Content

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arcCA 06.4

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Comment

First things first: a neglected acknowledgment. Caught up in the events of the AIA National Convention described in last quarter's Comment, I set aside an earlier draft of the Comment and with it went the recognition that Lauren Bricker, who prepared a wonderful article for the "Preserving Modernism" issue, also helped tremendously in framing the topics that we covered. I am very grateful to her for her insightful guidance.

A colleague of mine from my days on the East Coast once observed that a messy desk has its own order, if not a visibly obvious one. Certainly, I know people whose desks are, to my eye, impenetrably cluttered, but who can nevertheless lay their hands on a particular item with no problem at all. The amazing thing to me about some of these desks is that they seem to remain at the same steady level of clutter, unchanging, month in and month out, while projects smoothly proceed.

My mode is different. My desk piles up to a certain point and I have to stop what I'm doing and clean it up, or I simply can't go on. I suppose it's a mild form of obsessive-compulsive disorder, but I find it useful. Whatever time I lose tidying is quickly made up in the more productive pace of work that follows. And getting the small, lingering tasks out of the way makes room for more important ones.

Here at the end of 2006, I'll pause to take care of two things that I should have been doing all along, but haven't. Fellow Bay Area architect Bob Hermann, FAIA, has pointed out to me that, while we list our authors' email addresses, my own has been difficult to find. (It's been buried in the masthead.) So, here it is, below; I invite you to use it. (Remember: the editor's garret is a lonely place.)

I can also share our editorial calendar for the coming year. Our first quarter (professional practice) issue will be on patronage—from the classic, individual patron/architect relationship, like that between Phoebe Hearst and Julia Morgan, to institutional structures like the GSA's Design Excellence program. The second quarter (architect in the community) issue will look at the many forms, motivations, and consequences of design review. In the third quarter (AIACC Design Awards) issue, we'll compare a range of awards programs, teasing out the divergent values represented in them. And our fourth quarter (works/sectors) issue will be on prefabrication. The first quarter issue is pretty well assigned at this point, but if you have suggestions for the others, please let me know.

And I must correct three errors from **arcCA** 06.3, "Preserving Modernism." The most significant of these, which I very much regret, was attributing the very fine article on the AIA Sierra Valley Chapter to Christina D. B. Frankel, AIA, and Mark Hart, AIA, whereas, in fact, Ms. Frankel was the sole author. Our apologies to her.

Two errors in captioning require notice, as well. The photos on pages 24 and 25 of that issue are of Paffard Keatinge Clay's San Francisco Art Institute addition, not his San Francisco State Student Union. And the captions on page 48 are reversed; the top image is 10th Street Place, and the bottom image is the Dean DeCarli Waterfront.

Now I'm ready for the New Year.

Happy holidays,

Tim Culvahouse, FAIA, editor
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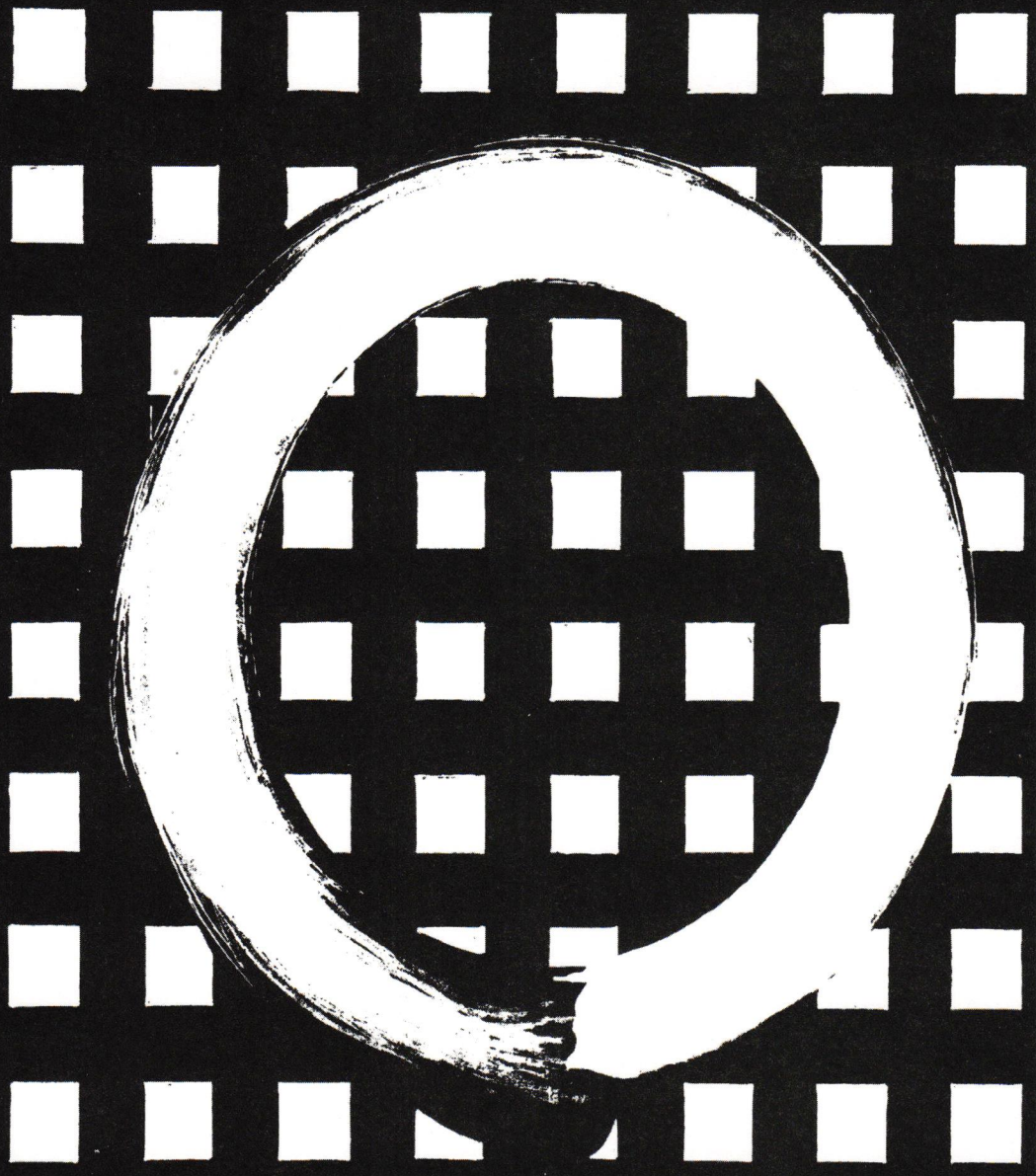

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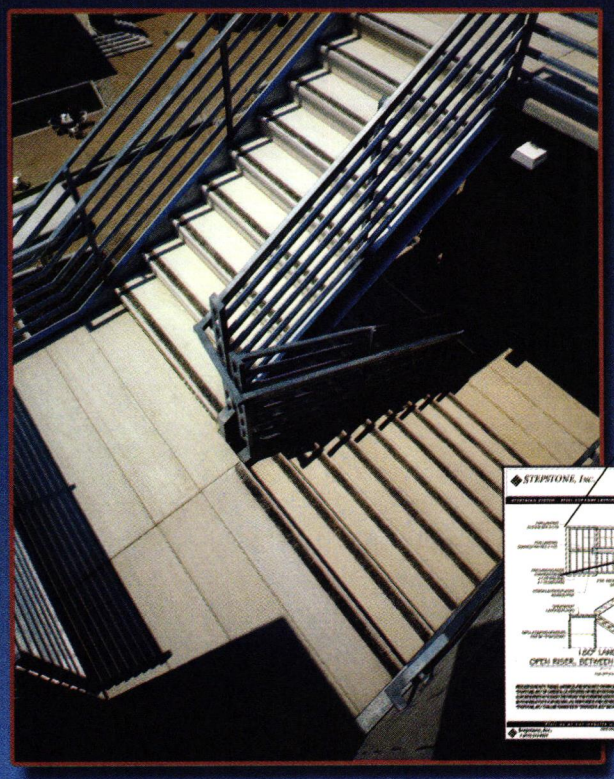

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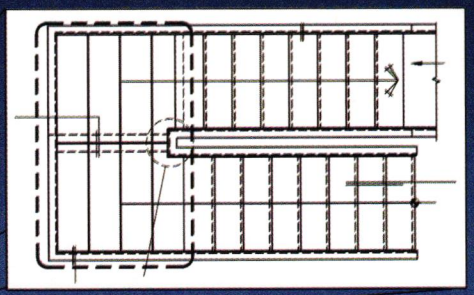

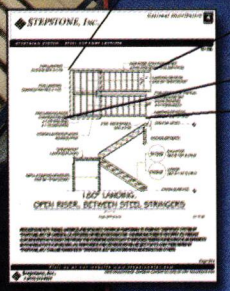

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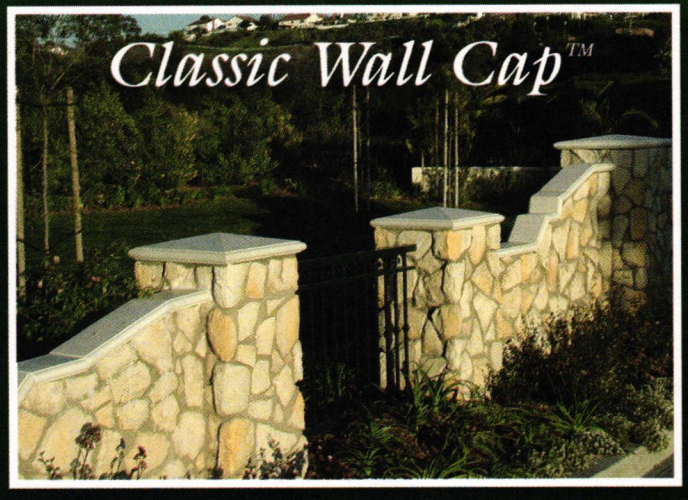

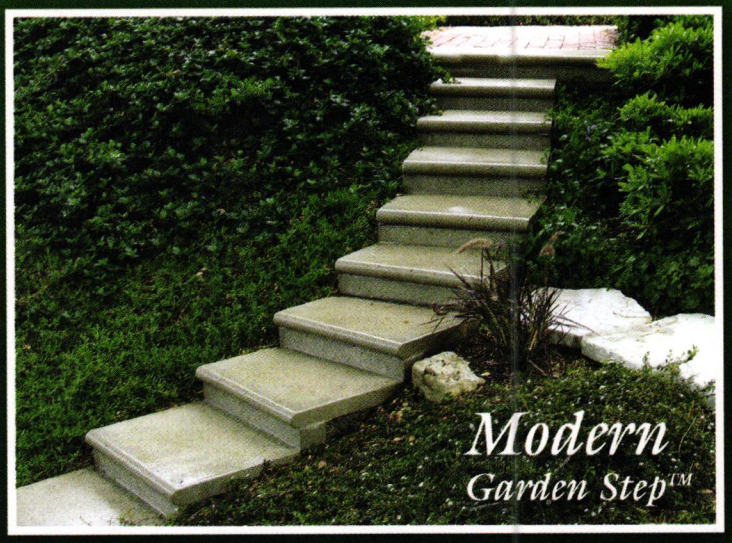

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Correspondence

re: arcCA 06.1, "Imbedded Knowledge"

Another good issue!

Format
Big improvement. I never was a fan of the smaller booklet.

"Counting"
p. 47: I wouldn't have believed the number licensed in California in '03 was less than '89!

"Knowledge"
Roberts—well done and I agree—if you can't see it in your mind first—no use going to the paper or CAD.

"PVC"
Editorial by Tim Burns: well done, and now I have more respect for PVC.

Holiday Card
I almost *missed* [it] until I read your comments above—clever!

All in all, Tim, the new issues continue to be *varied,* and I think [the] articles [are] relevant to what we all do.
Keep it up.

Bill Bocook, AIA
Palo Alto

San Francisco's Mission Bay Campus with, in the foreground, Genentech Hall, by SmithGroup Architects with Zimmer Gunsul Frasca,
photography by Tim Hursley.

Campus Snapshots

In the fall of 2005, the ten campuses of the University of California served 208,336 students, taught by 14,231 full-time-equivalent faculty members and supported by more than 150,000 staff (by headcount). Collectively, the campuses occupy roughly 20,000 acres of land. The University's operating budget for 2005-06 is over $15 billion.

In this issue of **arcCA**, we look at current issues on the UC campuses, admittedly merely scratching the surface. Our survey is neither exhaustive nor symmetrical, but it is safe to say that the issues touched upon for any one campus apply in some way to all of them: the question of project delivery methods being explored at **UC San Diego**, the relation between iconic buildings and campus unity at **UC Irvine**, or the pressures of densification at **UCLA.** (Have you noticed that no one ever says, "UC Los Angeles"?)

UC Santa Barbara has set its sights on bringing a coherent order to a campus that displays the divergent architectural and planning attitudes of the post-war decades. The goal of **UC Berkeley's** Landscape Heritage Plan carries the question of campus unity back through three historical periods—the Picturesque era of the third quarter of the nineteenth century, turn-of-the-century Beaux Arts Classicism, and mid-twentieth century Modernism—while trying, at the same time, to leave open a window onto the future.

UC Santa Cruz, despite its discreet siting in the wooded hills above the City of Santa Cruz, struggles with its relationship to the town. **UC San Francisco** brings the question posed at Irvine—the relation between iconic buildings and the campus fabric—to bear on a brand new campus in the midst of, yet in many ways isolated from, its self-consciously historical host city. **UC Riverside** is rising to the challenge, set by the University's Board of Regents, to make all new university buildings LEED-equivalent. **UC Davis** seeks to balance the necessity for growth with a respect for the agricultural lands that surround it. And, finally, **UC Merced**, the newest campus, finds itself in the spotlight of unparalleled population growth projected for the Central Valley.

	Berkeley	Davis	Irvine	Los Angeles	Merced	Riverside	San Diego	San Francisco[1]	Santa Barbara	Santa Cruz
year founded	1869	1906	1965	1919	2002[2]	1959[3]	1959	1864	1944[3]	1965
campus acreage	1,232	5,300	1,475	419	2,000[4]	1,200	1,200	180	989	2,000
number of students[5]	32,814	29,637	25,024	37,221	878	16,622	25,938	4,174	21,016	15,012
teaching faculty[6]	1,692	2,039	1,618	3,026	65	677	1,677	1,813	976	648
campus population[7]	53,390	56,144	40,977	74,212	1,541	23,137	49,393	23,852	30,594	21,997
number of on-campus beds	6,675	5,500 / 19%	10,000 / 41%	10,532 / 31%	1,008 / 74%	n/a	8,273 / 34%	1,000 / 24%	7,000 / 30%	7,000 / 46%
number of parking spaces	7,000	15,353	14,288	23,457	950	n/a	15,805	6,200	7,190	n/a
number of bikes	4,200 est'd	15-18,000 est'd	n/a	800 est'd	437 spaces	n/a	1,136 reg'd	850 spaces	10-12,000 est'd	n/a
% state funding of operating budget	n/a	52%	14.2%	15%	55%	36%	12%	10.7 %	n/a	38%
endowment	n/a	n/a	$165 million	$1.5 billion	n/a	n/a	$347 million	$1.025 billion	$154.9 million	$95.5 million
median area housing price	$611,000	$542,000	n/a	$564,000 (L. A.)	$318,000	$374,220	n/a.	n/a	$800,000- $1,125,000.	$755,000

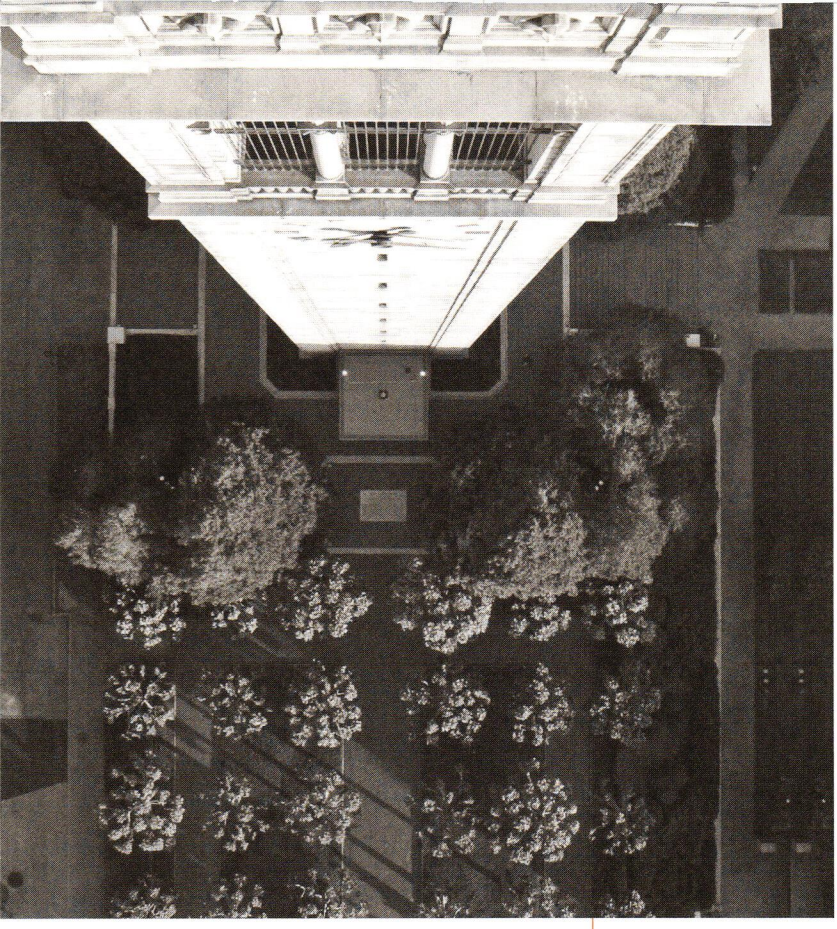
Sustainable growth, town-gown relations, campus identity, progress with respect for history: these are among the common concerns of the University of California campuses outlined here. We supplement the individual campus reports with a color section illustrating some of the best of recent campus construction. I hope that this taste of what's happening will encourage you to explore the campus nearest you and to browse the virtual world of the UC websites, to learn more about this vital sector of the building enterprise in California.

And let me assure you that, while our resources of space and time have severely limited the depth of our exploration, we have been scrupulously even-handed.

Go Bears. ◉

Tim Culvahouse, FAIA
Editor
Berkeley

1. all campuses
2. opened for classes 2005
3. declared a general campus of the University of California (began as Citrus Experiment Station in 1907)
4. plus a 5,000-acre conservation area
5. headcount, fall '05, according to the University Office of the President
6. full-time equivalent, fall '05, according to the University Office of the President
7. headcount, students + faculty + staff, fall '05, according to the University Office of the President



UC Berkeley: Landscape Heritage

Tim Culvahouse, FAIA

Note: The several planning documents referred to here are available on-line at: http://www.cp.berkeley.edu/CP/PEP/documents/CampusPlanningDocs.html.

above: the Berkeley campus, photography by Charles C. Benton; opposite: Implementation Concept, Mining Circle / Oppenheimer Way, courtesy of Sasaki Associates, Inc., rendering by Tim Wells.

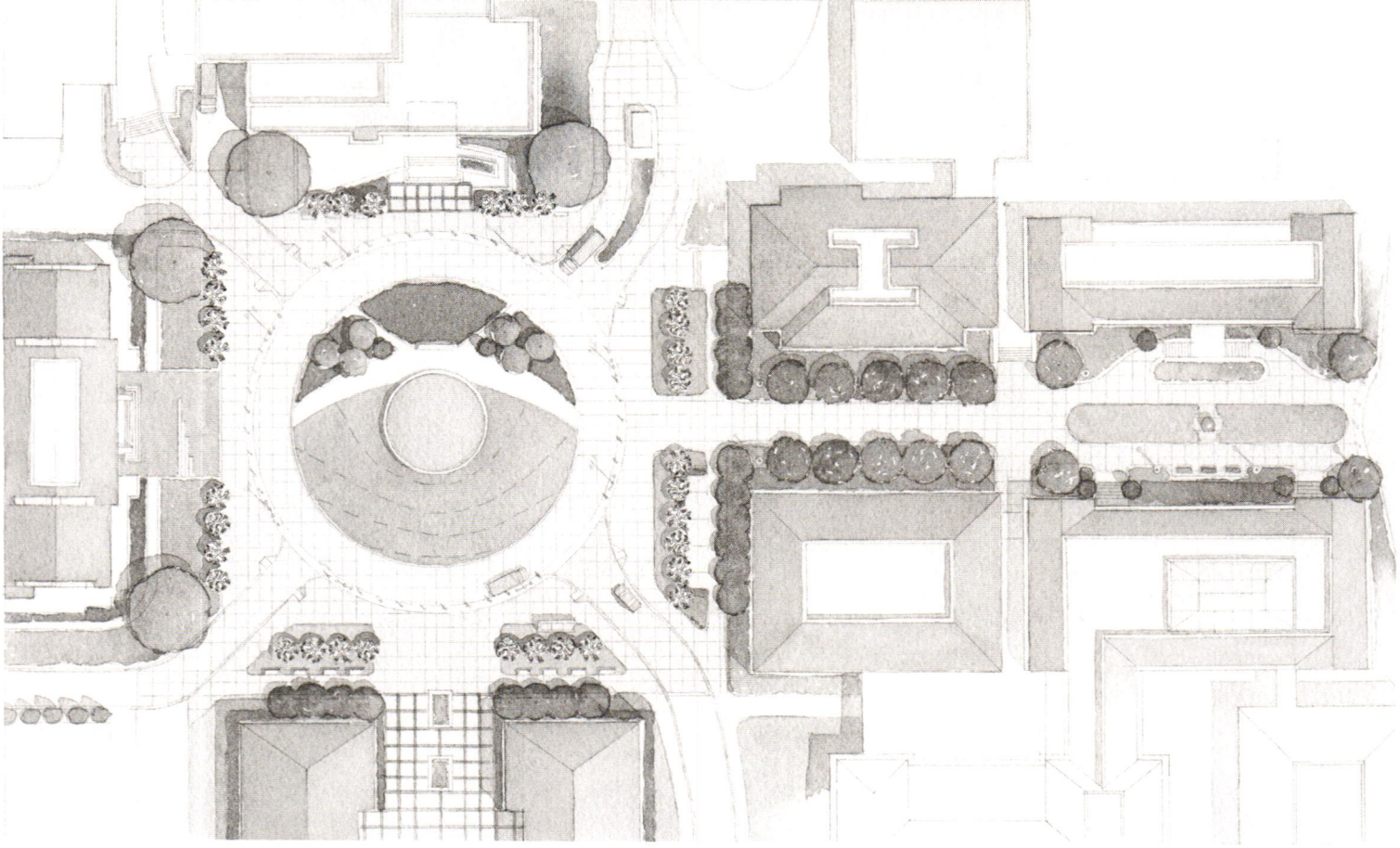
The Berkeley campus is the oldest in the UC system. Established in 1868, its growth has been shaped by three distinct landscape design paradigms: Frederick Law Olmsted's Picturesque conception of the 1860s; the Beaux-Arts formality of the 1914 plan by John Galen Howard; and the Modernist influence of Thomas Church and others of the mid-twentieth century, characterized by asymmetrical quadrangles and fluid pathways.

A series of planning studies, initiated in 2001 by then-Chancellor Robert Berdahl, has refocused attention on the form and role of the landscape.

The first of these studies, the New Century Plan, expanded the time horizon of the state-mandated long-range development plan, to investigate how UC Berkeley might prepare to respond to the population growth and changing demographics projected for the state over the upcoming decades. The New Century Plan lays out a strategic approach to capital investment, recognizing the importance of the landscape to the educational mission. In the words of the plan, "On our compact urban campus, where space is at a premium, each new capital investment must be designed to maximize its contribution to intellectual community by creating dynamic, interactive places."

At the same time, an exhaustive seismic retrofit of the campus (the stadium is bisected by the Hayward Fault) garnered state and federal funding and prompted a massive renovation and building program. Together the New Century Plan and the seismic effort prompted a closer look at campus open space.

Campus landscape architect Jim Horner observed that no landscape master plan had been prepared for forty years and managed an in-house study by the University's Capital Projects unit. The Landscape Master Plan, completed in 2004, cites four complementary elements that comprise the memorable landscape character of the campus: "the natural backdrop of the hills; the sinuous form of Strawberry Creek and its related tree canopy; the broad open lawns of the



Central Glade; and the geometry of the neoclassical core." The Landscape Master Plan identifies specific areas for renewal and guides the future development in ways that can be attached to seismic projects or stand alone as the campus gradually transforms itself to meet new demands. One such example was the reconstruction of Sproul Plaza in 2004, funded by outgoing Chancellor Berdahl.

Before the master plan was completed, the Getty Grant Program awarded the campus one of its first Campus Heritage Grants to assess the evolution of the campus open space. The Landscape Heritage Plan, completed in 2005, identifies the three important eras of American landscape architecture represented in the campus—the Picturesque, Beaux-Arts, and Modernist—and articulates the symbiotic understanding of their interrelationship:

> *The landscape gains its power, rather than loses coherence, in the manner the layers meet each other and coexist. As in any symbiosis, something new is gained that no single layer alone could offer.*

The question of the relationship among these three existing layers—and between them and future development—has been both deepened and complicated by the plan, which focuses on the Classical Core of the campus, where "[the] overlapping and intertwining of the picturesque, beaux-arts, and modern eras yield a rich and diverse dialogue of formal design languages." Nevertheless, the name itself—"Classical Core"—reflects the predominance of Beaux Arts influence here.

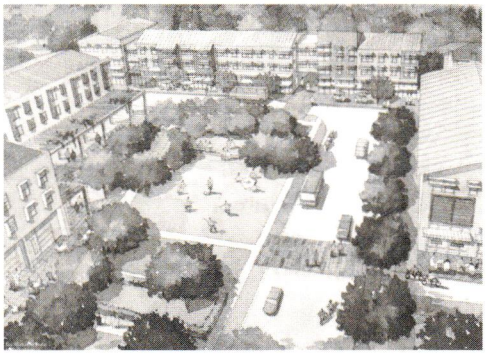
The two Implementation Concepts proposed as examples to inform future design further highlight iconic, Beaux Arts elements. The first of these, the Mining Circle / Oppenheimer Way, "resides within the campus's [sic] neoclassical landscape type." In the second, the Campanile Way / Sather Road site, while picturesque and modern elements are identified (Sather Road crossing Strawberry Creek and the plaza of Dwinelle Hall, respectively), the implementation proposal itself is confined to the strictly Beaux-Arts intersection of the two axes.

One member of the University's Design Review Committee, Landscape Architecture faculty member Louise Mozingo, describes a planning process that for a time clearly favored the Beaux Arts period in its detailed guidelines, as well. As released, however, the plan's Landscape Guidelines afford a range of possibilities for expression and provide examples of elements representing each of the three historical periods.

What the Landscape Heritage Plan does not do is articulate an attitude about the incorporation of contemporary or future landscape design paradigms. Its repeated calls for "maintaining," "reinforcing," and "enhancing" existing conditions may leave little room for other landscape layers, representative of the ongoing evolution of the field. Perhaps no plan can articulate formal guidelines for future conceptions—just as it is impossible today to compose a popular song for the year 2020. What remains to be seen, however, is how open UC Berkeley's Landscape Heritage Plan is to the possibility of unforeseen enrichments. ◉

UC Davis: Infill and Expansion

Wendy Kohn



Spreading across the most fertile soil in the world, the UC Davis campus was founded as the agricultural school for UC Berkeley in 1906. Today, the university's graduate programs in veterinary medicine, evolutionary biology, and ecology are considered the best in the country, and UC Davis ranks twelfth nationally in research funding among all U.S. public universities.

The original quad—roughly square, casually surrounded by low-key buildings, a glistening tree canopy, and a thick quilt of farms off to the horizon—anchored a 1922 campus plan that still captures the spirit of today's UC Davis. Overwhelmingly, the place is green. Campus edges are formed by a linear botanical garden toward the south, the Davis downtown core to the east, leafy residential neighborhoods north and west, and productive agricultural land along the remaining portion of the campus' western border.

Designated one of five "growth" campuses in the UC system, Davis has forged a long-range development plan (LRDP) to accommodate its burgeoning population (projected to increase by more than 70 percent by 2015), with both strategic infill and geographic expansion.

With open space specifically planned as a campus framework, new infill building projects inside the existing developed campus will respect the variety of established green spaces, but also add orienting axes where there are currently few. Relationships between existing and new campus greens, between memorable campus landmarks, between the neighboring downtown core and the campus itself, between car and pedestrian entries, and between old and new sectors of the school have all been rethought. New infill projects include dormitories for 2,000 students, a health sciences campus, and academic buildings for many departments, including math sciences, physical sciences, and engineering.

Expansion beyond the current campus footprint faces a predictable regional sensitivity: how do you justify corrupting any existing fertile ground? UC Davis is land-rich, and the university could expand many-fold without having to acquire a single additional acre. Yet, the Davis com-

opposite above: Robert Mondavi Institute for Wine and Food Science, Zimmer Gunsul Frasca, rendering by Al Foerster.
opposite below: West Village Implementation Plan, West Village Community Partnership LLC, rendering by Bay Illustration Studio

munity is so averse to the conversion of land from agriculture to built uses that no significant new development has taken place in the town in the last ten years. Even by developing its own land, the university alters a delicate regional balance.

The university developed its rationale for geographic expansion based not only on its own goals, but on principles that will enhance the sustainability of the town and region as a whole: compact growth, reducing the need for car-dependency by providing nearby housing, and protecting existing open and agricultural space in strategic places to act as growth boundaries and to discourage sprawl.

Thus, UC planners, working in partnership with the Trust for Public Land and local jurisdictions, initiated a conservation easement on 300 acres between Davis and the neighboring city of Dixon. The McConaghey Ranch will be designated as agricultural land in perpetuity and help act as a buffer between two potentially spreading cities. Some 1,500 acres elsewhere were formally dedicated to agricultural research, restored native habitat, and active agricultural use.

The decision in 2003 to build beyond the existing campus was based on several fundamental needs. Establishing a true campus "front door" of public uses (including a museum, performing arts center, and food institute) toward Interstate 80, where most car traffic enters the university, seemed an overdue acknowledgement of contemporary reality. A new research center was also called for in light of the leading role UC Davis had taken in the sciences. Finally, providing affordable housing in an increasingly expensive and constrained local market would address the real threat that UC Davis' signature, close-knit community would disintegrate into a far-flung population of geographically dispersed commuters.

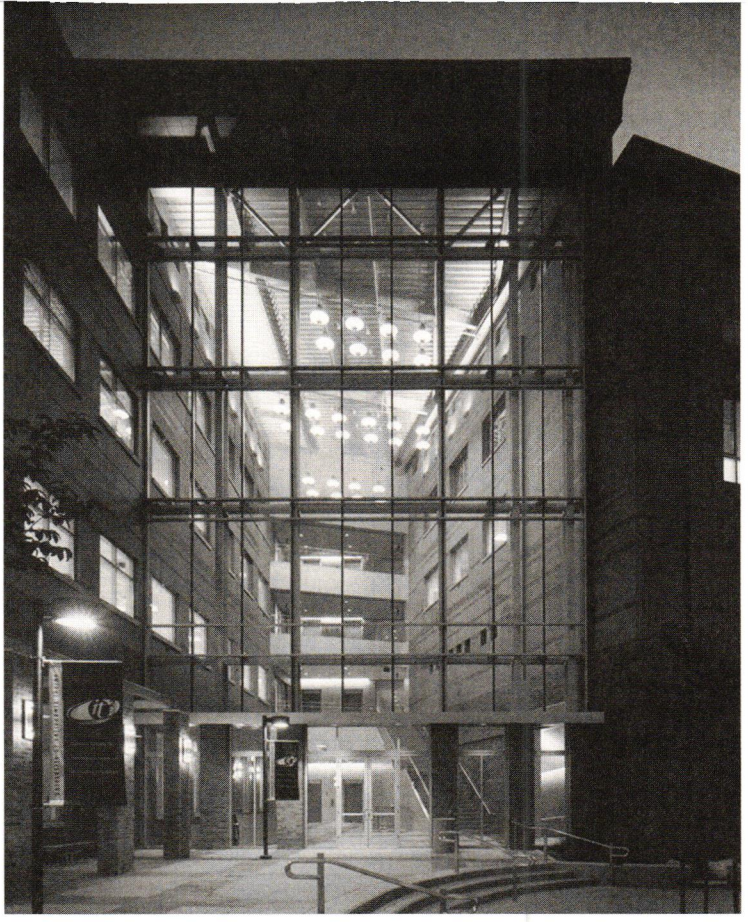
The proposed 220-acre West Village neighborhood, located immediately adjacent to the core campus, includes affordable housing for faculty, staff, and students, which will be integrated with educational facilities and centered on a civic square. A private master developer will finance, build, and manage rental housing for 1,980 students in mixed-use buildings, townhouses, and conventional walk-up flats. Houses for faculty and staff—272 of them on ninety-nine-year ground leases from the university—are to be sold at 70 percent of comparable market housing prices in Davis, and their affordability assured over time through price appreciation caps.

Maintaining robust and meaningful connections to the greater Davis community has remained a priority for the university throughout its history, and unusually positive town-gown relations testify to that commitment. As the campus enters an intense growth phase, UCD planners recognize new opportunities to create links with the town that involve program, site planning, transportation, and joint planning efforts.

In West Village, the active, mixed-use character of the community is underscored by the uses that border its civic square: a satellite community college campus, a magnet high school, and 45,000 square feet of ground floor commercial/office/service space integrated with university housing. An open space network of neighborhood parks, greenbelts, habitat and drainage ponds, recreation fields, and abundant bikeways serves as a connecting infrastructure from each district of the new campus to the civic square and, in turn, from the new campus to both the surrounding community and the original campus.

Two key principles guide the design of West Village and are applied at every scale, from building details to site planning. "Environmental responsiveness" will infuse the site plan and building designs and enable those living in West Village to reduce their reliance on the automobile, limit energy consumption, and enjoy the benefits of the local climate in a healthy environment. "Quality of place" represents a commitment to incorporate the most loved attributes and distinct character of traditional Davis neighborhoods into the continuum of new building and landscape.

Radical growth pressures have forced UC Davis planners to orchestrate a comprehensive range of planning and design strategies—leveraging private resources to build a twenty-first-century campus village, reinforcing existing pedestrian connections and forming new quadrangles with infill development, creating new public "windows" onto the campus through cultural activities and applied research, and protecting regional habitat and agricultural buffers. A campus with agricultural roots, UC Davis honors its own history and its Central Valley home by putting environmental sustainability at the heart of its plan for future growth. ◉



UC Irvine: Building Continuity

John Chase, AIA

above left: Hewitt Hall, Gordon Walker and Carrier Johnson, photography by Heliphoto.
above right: CAL IT2, Johnson Fain Partners and Leo A. Daly, photography by Milroy & McAleer.
opposite: Natural Sciences II, Zimmer Gunsul Frasca Partnership and Carrier Johnson, photography by Heliphoto.

At the end of the 1950s, the UC Regents decided to create a university somewhere southeast of Los Angeles or in Orange County. They commissioned William Pereira to find the location; he selected the Irvine Ranch. Pereira then became the planner and architect for both the UC Irvine campus and the City of Irvine. Work on UC Irvine began in 1962. The City of Irvine was initially master-planned as a city of 50,000 with industrial zones, residential and recreational areas, commercial centers, and greenbelts. The first sections of Irvine were completed by 1970, and the city is now at 134,000 residents.

UC President Clark Kerr came up with the idea for the campus plan. It centered UCI around two concentric rings, with Aldrich Park as the heart. Before this time, there was no precedent for a radial campus. The planned hub of the campus was the northern area of the circles, where the library, administration, and student union are, with humanities and fine arts adjacent to them. The sciences were placed in the southern section. The ring plan located student residence halls close to the academic buildings, no more than a ten-minute walk from each other. Within the first couple of years, 50 percent of the campus was in place. The master plan's strong geometry ensured it stayed intact.

UCI's buildings can be divided into three eras: the Brutalism of the 1960s and '70s, the Postmodernism of the early 1980s, and the Contextualism that has prevailed since then. Each style is representative of the UCI campus architect at the time. Pereira's original buildings were Brutalist, with a trace of the then fashionable New Formalism that still hinted at neoclassicism. Many have exterior stairs that lead to an elevated terrace cantilevered out over the building. The best-known image of his work here is the curving façade of the Langson Library.

During the tenure of campus architect David Neuman, the university added individually distinct, Postmodern buildings by James Stirling, Robert Venturi, Charles Moore, Robert Stern, and Frank Gehry. (Two Frank Gehry buildings are currently under discussion for demolition, in order

to make way for new construction.)

The current Campus Architect and Associate Vice Chancellor, Rebekah Gladson, who was appointed in the mid-'80s, has adopted a contextual approach, and, over the last decade, the campus master plan has evolved. "Pereira was a fabulous planner, not the most fabulous architect, very object oriented. The original buildings are very impersonal. They don't meet the ground. People can't find the front door," explains Gladson.

Gladson has created a cohesive style of newer building on campus; they are divided into top, bottom, and shaft, as in classical architecture. "In earlier campus development, there wasn't a design fabric that knit the campus together," she noted. "Now, if you look at newer buildings, you'll see similarities in terms of materials, forms, and detailing. The goal is that, forty years from now, people will not be walking around the campus saying, 'That building was designed and constructed in the 1970s, '80s or '90s.' We want these buildings to share a timeless vocabulary that evokes a feeling of quality and permanence and never goes out of style."

The principles that Gladson uses in creating new buildings on campus today are:

- Create an order that every building follows
- Create a base, middle, and top
- Situate building entrances on chief pedestrian walks
- Use high-quality materials, such as stone and brick

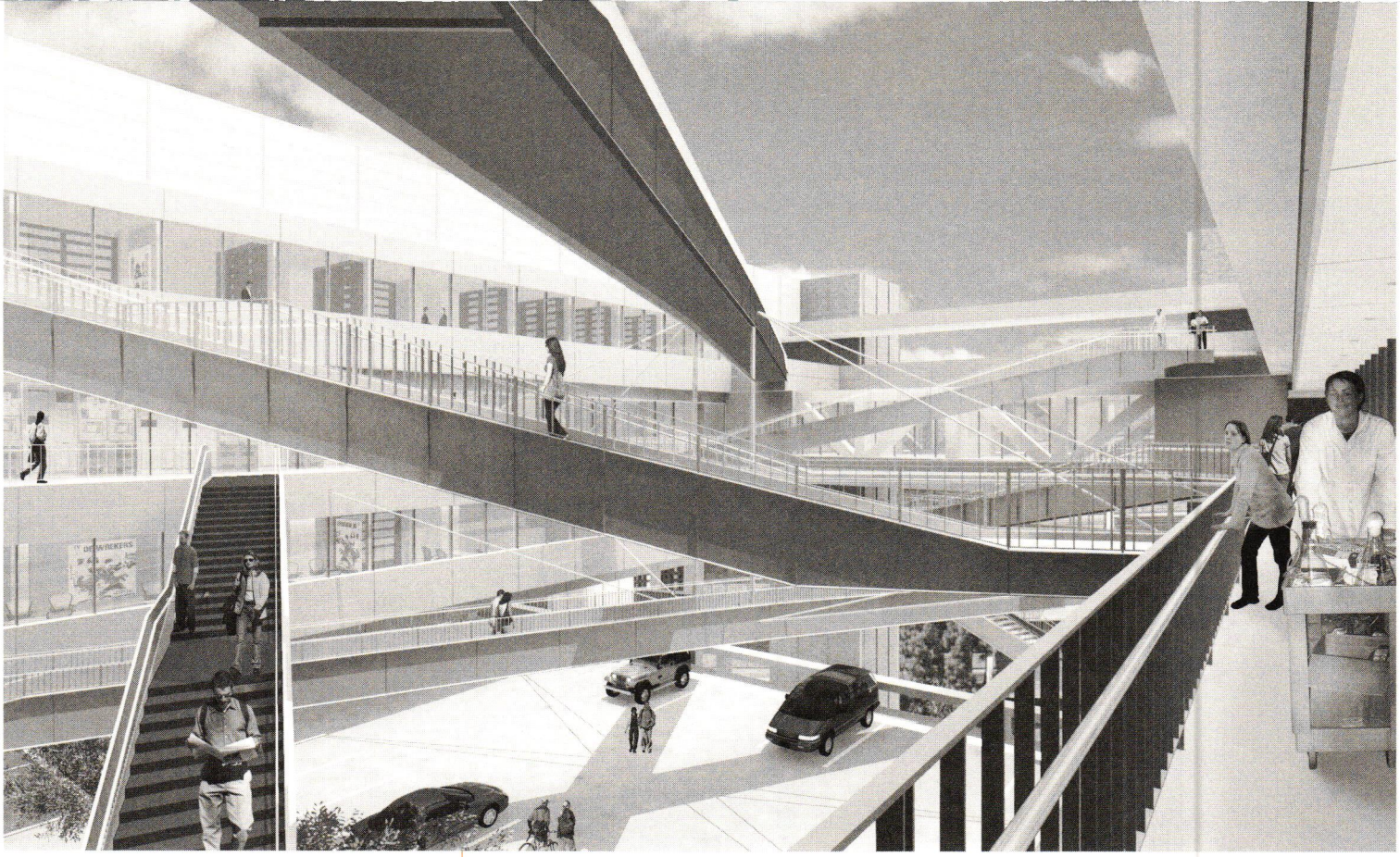
There are logistical, siting, and financial obstacles at UC Irvine, as the university fills in sites that are restricted by the presence of other buildings. At the Engineering Unit 3 site, there hasn't been space for contractors to store building materials. They use tower cranes from a small staging area, which boosts costs. Gladson observes, however, that building up, rather than out, creates new design opportunities: "The construction of taller buildings allows for greater variations in the vertical planes and elevations."

When Gladson took over, 60 to 70 percent of UC Irvine's recent buildings were under litigation. She solved that situation by taking a design/build approach to project management. She formed, in her words, "an integrated team for projects that would make a building of excellence at a fair profit, taking advantage of current expertise." In recent years, the suits have died away, leaving not a single project with a dispute that went beyond settlement discussions. Gladson had to staff up to implement this approach, but the cost of staff has been much less than the cost of paying out claims.

UCI's long-range plans call for increasing its size from 4.7 million to 10.8 million square feet by 2020. "We have a long way to go before completing the build-out of the campus," Gladson says. "If you look at the campus master plan, it's staggering." Additionally, development continues on the 185-acre University Research Park campus that adjoins the campus, where research and development companies collaborate with the university in the fields of medical research, biotechnology, engineering, computer science, and business. ◉

UCLA: Challenges of Density

John Chase, AIA

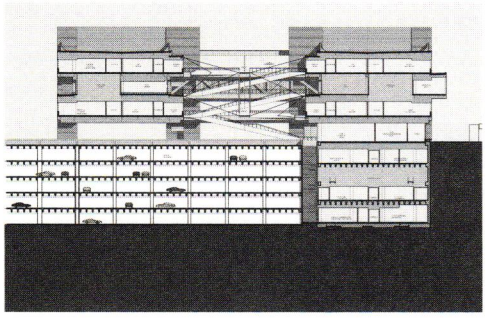


At 419 acres, UCLA is the smallest of the general service UC campuses, which means that its 174 buildings form a dense, albeit garden-like, setting. The first buildings on the campus date from 1929. In 1984, there were 15.1 million square feet of building on campus. Today, there are 23 million square feet, after 4.2 billion dollars of construction, including, since 2000, a massive, two billion dollar building campaign. A further 1 million square feet are contemplated. Only 35 percent of the site is open space, with the major open spaces concentrated in the center of the campus. Taken altogether, the campus population of students, visitors, faculty, and staff amounts to a virtual city of 60,000.

The Challenge of Parking

One of the challenges for this dense campus was the addition of parking spaces to achieve the current total of 23,457 spaces. Parking structures at UCLA are designed and sited so that they do not overwhelm the campus. The most striking example of slipping in parking with low impact is the 1,500-space Intramural Field Parking Structure by International Parking Design Inc., completed in 2003; it lies concealed beneath the university's main athletic fields.

Another part of the parking equation here is limiting demand, first by encouraging a large part of the campus population to commute by means other than the single occupant vehicle; and, second, by increasing on-campus housing. In the last two years, Hedrick Summit, Rieber Vista, and Rieber Terrace, by Pfeiffer Partners, have increased the housing inventory by more than 2,000 bed-spaces. The completion of additional housing brings the campus closer to achieving a key Housing Master Plan goal of guaranteeing incoming freshmen four years, rather than two years, of housing on campus.



left above and bottom: California NanoSystems Institute, Rafael Vinoly Architects, rendering and section by Rafael Vinoly Architects, courtesy of UCLA.
right: UCLA Southwest Housing, Van Tilburg, Banvard, & Soderbergh, photograph courtesy of UCLA.

A Formal Vocabulary

Administrative Vice-Chancellor Peter Blackman has set the tone in the most recent decades, during which campus architects and planners continue to evolve an architectural vocabulary specific to UCLA, based on the original 1920s Lombardy Romanesque landmark buildings, such as Royce Hall. One of the strategies for increasing the continuity of the built fabric has been to wrap the blank, late-modern buildings of prior decades with new, more highly articulated layers.

Common to the new buildings on campus is the use of a shared palette of materials—the special UCLA blend of multi-colored brick, buff stone, terra cotta, and concrete. (The original brick manufacturer for the first UCLA buildings, Pacific Clay, is still in business today.) This rich vocabulary, as it is currently employed, was perfected in the 1995 Anderson School of Management, designed by Harry N. Cobb of Pei Cobb Freed & Partners with Leidenfrost/ Horowitz Associates. Later buildings, such as Anshen + Allen's 2004 Physics & Astronomy building and Perkins & Wills sweeping Neurosciences Research Building, continue the theme.

Key exceptions to this vocabulary are famously silver-and-white architect Richard Meier & Partners' reconception of William Pereira's old Dickson Hall as the 2006 Broad Art Center and I.M. Pei's (with Pei Partnership) massive 525-bed Ronald Reagan UCLA Medical Center. The Medical center is faced in 18,000 travertine panels, which came from the same Italian quarry as the stone used in the Getty Center.

Working in a common vocabulary presents a challenge to some architects, who chafe at limits, says campus architect Jeff Averill. "But we are really not tying their hands—it's all in how you use these elements," Averill points out. "We're not necessarily looking to build another Royce Hall." ◉

Editor's note: For more about the UCLA campus, see "Charles 'Duke' Oakley: an Interview," beginning on page 37.

UC Merced: Regional Catalyst

Paul N. Halajian, AIA

above: Science and Engineering Building, EHDD with Leo A Daly, rendering by Frank Costantino; below: Garden Suites and Lake View Dining, BAR and Taylor Group Architects, rendering courtesy of Taylor Group Architects.

Why Merced?

Many Californians question why the Regents of the University of California and the California State Legislature decided, over a decade ago, to expand the UC system with the creation of a tenth campus. Others take the question one step further and ask why locate the tenth campus in the Central Valley. Not stopping there, still others ask: Why Merced, of all places?

Throughout California, UC Merced is the subject of both praise and derision (and perhaps apathy). Many see the transformative power of a UC campus as a catalyst for the kind of prosperity that could never come from the economic, social, and cultural systems already in place within the Central Valley. On the other hand, Merced is no closer to many Valley residents than Disneyland, and a UC degree can be earned from any of the existing nine campuses, which are all within driving distance. Why build another?

Up and down the Highway 99 corridor, the polemic is exercised in the editorial columns and letters to the editor of every local newspaper. Furthermore, the existence of UC Merced is controversial among the myriad political constituencies connected to this academic powerhouse institution that has led the way in everything from building the Bomb to unlocking the human genome.

Those in opposition or simply ambivalent should consider that regional economic and demographic projections indicate that unprecedented growth is taking place and will continue for decades in the geographic center of the state. Traditionally, the Central Valley has been a region plagued by high crime, high unemployment, low matriculation rates, and low-paying, bleak-future jobs. The region is home to immigrants from a wide range of cultures. Many students are the first in their family to attend college. For these reasons, many argue that Central Valley students have been and will continue to be underrepresented in the UC system, either because students are unprepared for the rigors of a UC education, or because they are simply unfamiliar with the benefits of attending a world-class university.

Why Not Fresno?

Forty-five miles south of Merced is Fresno, the fifth largest city in California with a population nearly ten times that of Merced. Fresno's downtown began to falter in the 1960s when modernist town planning and traffic engineering principles called for the destruction of historic structures and streetscapes deemed unsafe and a physical deterrent to progress. Much of the once lively downtown was erased, leaving vacant lots and bad modernism as a legacy. The Central Valley as a region has suffered from the absence of a powerful urban center.

For argument's sake, consider the positive outcome of knitting a UC campus within the remaining fabric of Fresno's downtown. No strategy for sustainability would have been more "green" then recycling an entire downtown with the introduction of an urban university campus playing the role of economic, intellectual, and cultural engine. UC Merced is perhaps the greatest missed opportunity for the City of Fresno, but definitely one of the greatest benefits to the entire region.

When asked about the University's decision to locate the tenth campus on 25,000 acres of wetlands away from a major city, campus architect Thomas Lollini, FAIA, points to the institution's history, citing a pattern of "greenfield" development for UC campus sites. The campuses at Berkeley, Los Angeles, Riverside, and Irvine are examples of locations where the campus was there long before the host city grew to the campus edges. Photographs of the flatlands of Berkeley taken in the early half of the nineteenth century resemble the wide-open, gently rolling agricultural site selected for UC Merced.

Campus Architecture

The other nine UC campuses are defined by some of California's most memorable and important buildings, landscapes, and open spaces. UC Merced, as a place, is literally in its infancy, making it difficult to compare the campus to its mature counterparts. The campus master plan, developed by John Kriken of SOM with consultants Barbara Maloney and Richard Bender, has been tested by the construction of the first major buildings and open spaces. A composition of three recently completed major academic buildings forms the beginning of a quadrangle framed by indigenous tree plantings and pedestrian thoroughfares, with views of an existing waterway that runs along the campus edge. The initial moves are brilliant.

The buildings include the Leo and Dotti Kolligian Library (Skidmore Owings & Merrill, San Francisco, with Fernau & Hartman), the classroom and office building (Thomas Haecker and Associates), and a science and engineering building (EHDD Architecture with Leo A. Daly). Other non-academic buildings include student housing and dining commons (BAR and Taylor Group Architects), the Joseph Edward Gallo Recreation Wellness Center (Sasaki Associates), and the central plant (a recent AIACC Honor Award Recipient, Skidmore Owings & Merrill, San Francisco).

Agricultural buildings express a beauty derived from pure function and engineering clarity and are not intentionally stylized. That sense of rigor and purpose has been skillfully translated in the forms, massing, detailing, and materials exhibited in the inaugural campus buildings. The first architects on campus were charged with the task of identifying a vernacular architecture derived from the culture, landscape, and dominant building forms and typologies unique to the Central Valley. Lollini cites the predominant use of concrete, metal, and glass found in agricultural buildings that dot the landscape as the formal and tactile inspiration for a bold vernacular that is rooted in the agrarian environment of Merced.

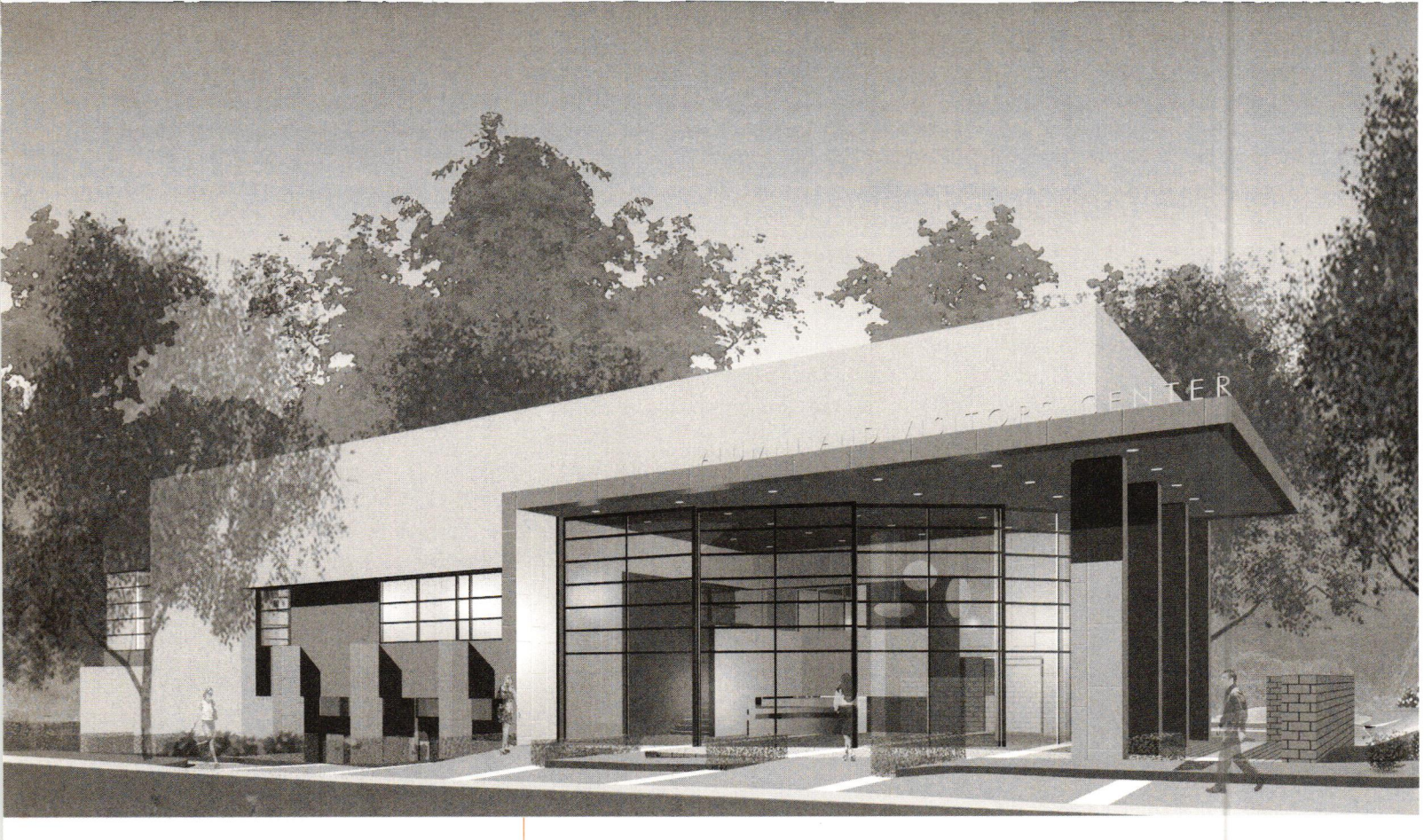
The science and engineering building successfully translates the purposeful formal clarity of a cotton gin, almond huller, or grain elevator in which plan configuration, form, and material use are generated by function alone. The fritted glass louvers that create an exterior, three-story tall arcade create a noticeably cooler zone between the harsh summer sun and the conditioned interior spaces. Apertures at the ends of the arcades skillfully capture prevailing winds to channel pleasant breezes along the interior perimeter walls of the arcade, providing a cool place to linger on a hot afternoon. Massive concrete walls and columns support elegantly detailed light monitors, reminiscent of building compositions one sees along the two-lane, pot-holed agricultural roads between the highway and the campus. This building seems to belong here.

All present and future campus buildings will achieve LEED silver certification from the U.S. Green Building Council. Furthermore, UC Merced became the first campus submitted into the USGBC Portfolio Program, seeking ten baseline points for the campus infrastructure. These baseline points can be applied to all individual future buildings for LEED certification.

The Campus and the Community

Now that the campus is online and functioning, Lollini is focusing on the way in which architecture can be used to reinforce an urban design plan that will bring the town up to the campus. The urban design plan calls for the integration of approximately 12,000 residential units in both multi-family and single-family configurations, along with a community center and other uses and amenities that will begin to integrate town and gown.

The urban design plan, when realized, will respond to the inevitable growth that occurs with the advent of a major university with the transformative power to change an entire region. It will guide collaboration with the City of Merced to prepare for the transition from farming community to college town. ◉



UC Riverside: Committing to Commissioning

Tim Culvahouse, FAIA

above: Alumni & Visitors Center, HMC Architects.
opposite: Genomics Building, executive architect RBB with design architect SBRA.

Two hot topics among the Design and Construction Services staff at UC Riverside these days are sustainability (on the positive side) and the recent, extraordinary rate of inflation of building costs (on the negative). **arcCA** spoke with Darius Maroufkhani, a Senior Project Manager for the university, about these issues.

Assuring Sustainability

The University of California Board of Regents has mandated that all new construction on UC campuses be at least LEED-equivalent—that is, that they be certifiable by the U.S. Green Building Council's LEED sustainability standards, even if the campus doesn't choose to invest in the certification process itself. UC Riverside has embraced equivalency and is looking at certification. Toward the latter end, they have established a baseline of campus-wide credits that can be applied toward any new building project on the campus.

Most discussions of sustainability focus on design decisions involving siting, orientation, and materials and systems selection. But, as Maroufkhani points out, there is a less-talked-about component of sustainable building required by the LEED standards: commissioning.

Fundamental commissioning of a building's energy systems is a requirement for LEED certification, with the intent to "Verify that the building's energy related systems are installed, calibrated, and perform according to the owner's project requirements, basis of design, and construction documents." In addition to assuring that the building's energy systems perform as intended, Maroufkhani notes that commissioning reduces long-term costs by insuring proper use and promoting effective maintenance of systems. Doing so is more and more important as campus infrastructure and systems become more complex.

The commissioning process can cost from $40,000 for a five-million-dollar building to four times that amount for a thirty-million-dollar building. UC Riverside now has fourteen building

projects in design or construction—including a new building for the College of Humanities, Arts, and Social Sciences, by Leo A. Daly with Pei Cobb Freed; a new Psychology Building by HDR with Shipley Bulfinch Richardson Abbott; and an addition to the University Commons by Hardy Holzman Pfeifer—and the questions for the university are, "How many buildings can we afford to commission?" and, "For which projects will commissioning yield the greatest benefits?"

Inflation of Cost and Time

Paying for the implementation of building commissioning and the process of LEED certification has been made more difficult by the hyperinflation of construction costs over the last three years. The change in these three years has been dramatic, with prices for many materials doubling or tripling. By contrast, in the previous fifteen years, many UC Riverside projects came in under budget.

The rapid escalation of prices makes cost estimation difficult. Frequently, the architect's estimator and the university's independent estimator will agree on an estimate, yet both will prove to have under-estimated by 10 to 25 percent.

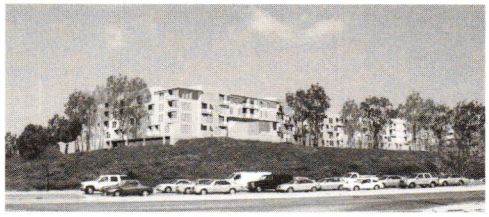
Time is a factor in cost escalation, and several elements of the approval system for university projects slow down the process. Schematic design takes a long time, because, once approved by the campus community and design review board, it requires two to three months to gain approval from the Office of the President and the Board of Regents. Fortunately, the CEQA approval process runs in parallel with schematic design approvals.

UC Riverside, like most of the UC campuses, has its own, in-house Deputy State Fire Marshall, which facilitates things considerably. But approval is also required from the Division of the State Architect, although only for accessibility requirements, and these approvals typically take from six to twelve weeks.

According to Maroufkhani, however, the most significant factor affecting cost today is a dearth of subcontractors in a very busy construction industry. While selection of a general contractor for a UC project requires competitive bidding, the university sometimes sees a single electrical subcontractor included in the bids of all five general contractors vying for a project—hardly a competitive situation. ◉

UC San Diego: Rethinking Design/Build

Eric Naslund, FAIA

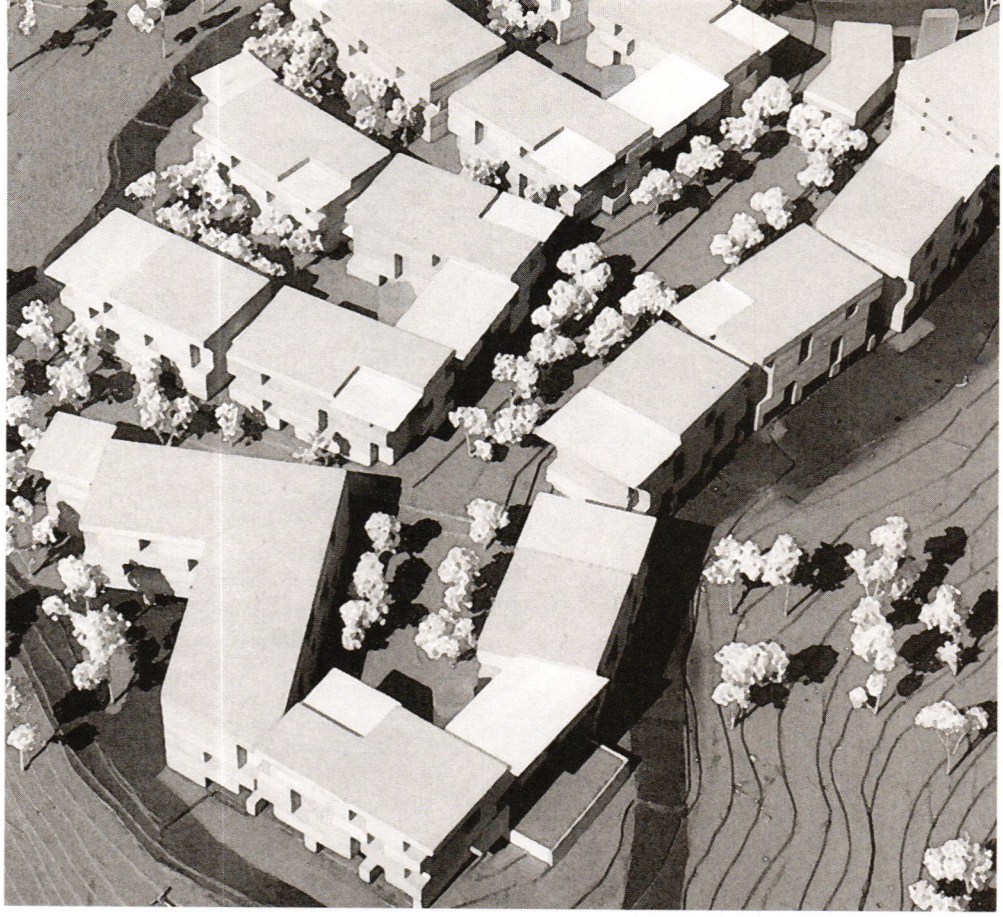


Founded in 1959, the University of California, San Diego sits on 1,200 acres of prime real estate near La Jolla in northern San Diego. The campus has developed over five-and-a-half-million square feet of buildings in the last twenty-one years, including works by Moshe Safdie, Bolin Cywinski Jackson, Michael Rotondi, Antoine Predock, and many others. For the most part, the campus has relied on delivering projects the traditional way, hiring architects and bidding out projects to qualified builders.

Unlike other schools in the UC system, UCSD has not had much recent history utilizing the design/build delivery method. An attempt to build housing through a developer design/build process in 2000 ended in disappointment when the University and the chosen developer couldn't come to financial terms due to accounting rules changes.

In 2003, with construction costs in a rapid and unpredictable escalation and facing a dire need to provide student housing on-campus, the university—led by Campus Architect Boone Hellmann, FAIA, and Director of Housing and Dining Mark Cunningham—set about to try the design/build process once again. To the University's credit, they sought to do so in a manner that provided the benefits of design/build while making design as important a consideration as costs. Doing so required a method different from that typically used, but upon reflection it is a technique that others would be wise to emulate.

Instead of utilizing the typical bridging documents method (in which the owner hires an architect to take a design through design development before turning it over to the design/build team to complete the construction documents and the building itself), UCSD began by hiring Brailsford Dunleavy with Hanbury Evans Wright Vlattas to perform programming and site analysis in preparation for a true design/build competition to take place. The University short-listed four design/build teams, placing great emphasis on the design team compositions. The teams were Bovis Lend Lease/Harper Construction/AVRP; Suffolk/Sasaki; Facilities Group/Ratcliff;



opposite above: Calit2, NBBJ, photography by John Durant, © 2005

opposite bottom and left: East Campus Graduate Student Housing, Studio E Architects.

and Sundt Construction/Studio E Architects/MVEI. Each team was given two and a half months to prepare a proposal.

Rather than presenting the design/build teams with design preferences and asking "How cheaply can you build it?" the university gave the teams a budget and asked, "What is the best building you can make?" Each team was also given a sizable stipend for the costs to prepare the submittal. The resulting design and cost proposals were presented to a broadly based selection committee that included students, faculty, housing administration staff, and the design review board for the university. This committee selected the team of Sundt Construction/Studio E Architects/MVEI. The 800-bed graduate student housing project—now called One Miramar—is currently under construction on the east campus of the university.

Some important outcomes are worth noting:

- The competition was focused on adding value instead of cutting costs. The positive direction of the design deliberations was a refreshing break from the negative premise of most design/build situations. The team was always asking "How can this be done better?" instead of "How do we do things for less?"

- The university was presented four well-crafted and thoughtfully presented schemes from which to choose. Each team made significantly different decisions, which led to very different final schemes. A true choice was available. Importantly, the university's mindset turned from protecting early design concepts from cost limitations (as is so often the case with design/build) to an open dialogue about what was best for the university, given the available funds.

- A broad and inclusive constituency participated in the process, making for smooth sailing through the large number of reviewing entities at the university. Time, money, and goodwill were all preserved.

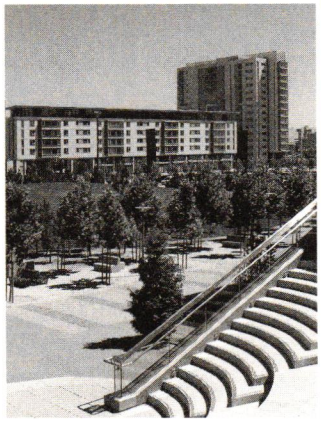
- The entire design/build team felt that the process was fairer, gave them control of the outcomes, and produced much better results. Importantly, the teams that did not prevail were compensated for their time.

As the design/build method becomes an increasingly preferred project delivery method, owners—whether they are institutions or private interests—could look to the UCSD model for getting superior results for the expected price in an environment that emphasizes a team approach. ◉

Editor's Note: The One Miramar construction webcam is online at http://67.52.139.82/view/view.shtml

Discovering the DNA of a Campus: UC San Francisco

Steve Wiesenthal, AIA



Imagine the proverbial *tabula rasa* for designing a new twenty-first-century university campus. Infuse it with a mission to explore the very nature of human health and existence and then place it in the largest underdeveloped parcel of what is arguably America's most beautiful city. Throw in a few public agencies, neighbors, civic leaders, philanthropists, university regents, administrators, faculty and students, and then decide what it should look like. The biggest challenge in the design and construction of UCSF's Mission Bay campus may very well be the process of getting there.

A recent comparison of real estate development was made between Chicago and San Francisco. One city, notorious for great architecture, celebrates the end product—the built environment resulting from development. The other, notorious for extreme views (political and physical), is very concerned about the social environment that may or may not lead to development. In this San Francisco context, a new campus with aspirations for great architecture is rising.

The new forty-three-acre UCSF Mission Bay campus is situated on former rail yards about fifteen blocks south of San Francisco's financial district, with the bay to the east, the Potrero Hill residential neighborhood to the south, and an elevated freeway to the west. The campus is to become one of three primary locations, among more than two dozen other sites, which UCSF occupies throughout San Francisco. Could this new campus forge an identity for UCSF, a university at the top of the nation's academic medical centers, but historically outside the general consciousness of higher education due to the absence of undergraduate programs and sports? How much would architectural design and campus planning impact the formation of identity? How would the Mission Bay campus relate to UCSF's other sites?

Starting from a blank slate is a powerful moment. Most of our urban architectural opportunities arrive steeped in surrounding context. While significant form generators for the Mission Bay campus include technologically complex biomedical research laboratory programs, defined massing envelopes, and the unique quality of San Francisco light, the question of architectural

opposite and top left: view of Community Center by Legorreta + Legorreta with MBT, photography by Barry Chin; top right, aerial view of campus, photography by Mark Defeo; bottom: view of student apartment complex by SOM with Fisher-Friedman, photograph courtesy of Rodney Friedman, Fisher-Friedman Associates.

identity relative to the degree of overall uniformity looms large. Do we build a Stanford quadrangle of stylistic singularity, or a new and improved Columbus, Indiana, the twentieth century's architectural petting zoo?

The answer for UCSF has evolved from soul-searching introspection. To be expressive of its health sciences mission, principles of collegiality, cohesiveness, and connectivity were identified to guide design. The competition-winning campus master plan—by Machado-Silvetti / Chong Partners—diffused boundaries with the surrounding neighborhood, consistent with UCSF's community service role, being not only in, but also of, the city. Design has proceeded with diverse international and local architects working within a framework of principles, materials, and massing guidelines not unlike the individual and collaborative art of biomedical research.

Seven buildings of more than 1.5 million square feet and a 2.5-acre green have been completed in the past four years, with another now in construction and two more in design. Buff-colored travertine clads most exteriors. Eighty-five-foot-high façades offer a range of interpretation of the classical base-body-cornice composition, from literal to abstract. Prominent entrances punctuate all buildings, and exceptions to rules abound. Laboratories of refined travertine with tinted windows—by Zimmer Gunsul Frasca with SmithGroup; Cesar Pelli with Flad; and Bohlin Cywinski Jackson—march along in contrast with the decidedly "happy" Golden Gate Bridge orange, blue, yellow, and fuchsia community center, by Legorreta with MBT. A 760-bed student apartment complex, by SOM with Fisher Friedman, features four wings and two pavilions of varying heights framing courtyards that participate in a linked network of major and minor open spaces designed by Peter Walker and Partners. At the main pedestrian entrance stands a parking garage by Stanley Saitowitz, clad in translucent glass panels arrayed to communicate "health sciences university" in its referential DNA fingerprint. Under construction is a cancer research building with stepped and interlocking labs and offices by Rafael Vinoly with Gicklhorn-Lazzarotto, which forms the symbolic northeast cornerstone of the campus.

In the six years since ground was broken, several key decisions have transformed UCSF Mission Bay from the originally feared "academic Siberia" into a new center of gravity. Rapidly establishing critical mass proved essential, enabling the principles of connectivity and cohesiveness to play out not only architecturally, but programmatically as well. In the fast-moving world of biomedical research, physical proximity still trumps the Internet for collaboration. Another key decision was to borrow the lab "neighborhood" floor plan—wildly successful at the main Parnassus Heights campus—as the building block for Mission Bay. An integrated public art (Serra, Balkenhol, McMakin, Borofsky, Larner, Isermann) and architecture program is creating an aesthetic environment intended to stimulate the duality of art and sciences in biomedical research. And despite the programmatic and economic imperatives to maximize research square footage, early investment in a community center and large public green has formed the heart and soul of the campus, as well as the welcome mat to the surrounding city and UCSF's other campuses.

It is this linkage with faculty, students, and staff at other UCSF sites that is perhaps the biggest challenge today. The insulated, inward-focused academic campus is relegated to urban planning's history books. As decisions are made on the best interdependent use of its many sites, UCSF is exploring how to become a new model of the urban, interconnected, multi-site university. ◉

UC Santa Barbara: Instilling Spatial Order

Dennis M. Whelan

Unlike many campuses, the current campus of the University of California at Santa Barbara began not with undeveloped ground, but with part of a retired Marine Corps Air Base. The adaptation of that existing facility, followed by five decades of development under varying design philosophies, has produced—as the university's 2003 Campus Plan notes—"a rich variety of spaces and a diverse collection of buildings which fail to create a coherent environment." The Campus Vision Plan proposes to "create a large scale order for the campus," organized around four major public spaces. A Regulating Plan and accompanying guidelines for building footprints and massing form a principal mechanism for achieving coherence.

Early History

Before taking up residence at its current site, the institution had undergone four previous permutations. In 1909, The Santa Barbara State Normal School of the Manual Arts and Home Economics was established, and in 1913-14 a new campus opened above Mission Santa Barbara. Funds were secured in 1931 to purchase fifty acres overlooking the Santa Barbara harbor, and this campus expansion was completed in 1941.

In June of 1943 Santa Barbara State College, as it was now known, was abolished. The UC Regents established it as a branch of the University of California in July 1944, as the third UC campus after Berkeley and Los Angeles. In 1948 a portion of the Marine Corps Air Base at Goleta Point—with 408 acres of land and over seventy-five one- and two-story wooden military buildings—became available through the War Assets office. In October of that year, the land became the property of the UC Board of Regents for ten dollars.

Adapting a Campus

In the fall of 1954, the Santa Barbara College of the University of California, now a decade in

Using the Regulating Plan for building design

To use the Regulating Plan and the Design Guidelines to design a building, begin with the Regulating Plan, identify the site, and set the dimensions of the building. Then determine the massing and volume of the building . . .

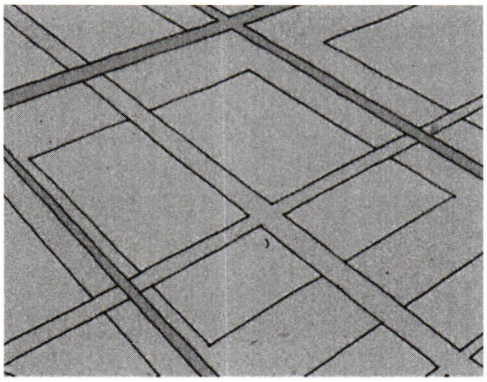
Footprint

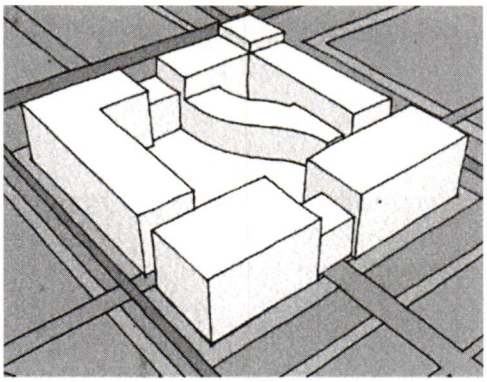
To set the building's location and floor plate, use the following procedure:

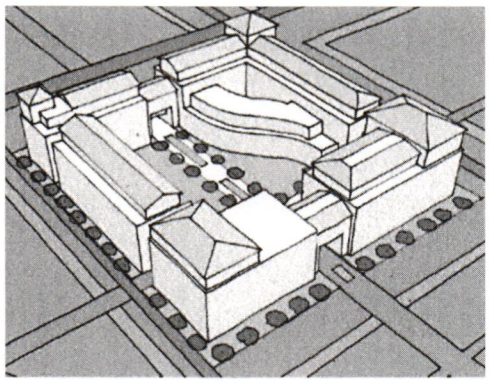
- The building footprint should be based on using the full four floor height of the building zone.
- Set the building's location so that 80% of its exterior façade is congruent with the build-to plane.
- Gaps in the build-to plane should be either paseos or composed gardens, courts, or plazas.
- In contrast with the planar façade on the campus public space, the courtyard can be irregular in form.
- In general, the courtyards function as lobbies for buildings; therefore, entrances to the buildings should be along the paseos as they penetrate the building and on the courtyard façades.

Volume and Massing:

- The buildings should be built to the build-to plane. The height of buildings should be adjusted to ensure adequate sun penetration into courtyards, especially for the east, south, and west facades of courtyards.
- Four-story buildings are encouraged. Taller buildings can be built at key points in the campus, including highly visible corners or façades seen at the end of a public space.
- Entrances to buildings and paseos should be articulated.







the UC system, moved to the Goleta location, a physically isolated facility ten miles from town. It was a remote and barren landscape; the topsoil had been removed during the war to extend the airport's runways. The remaining adobe clay soil was heavily salted from years of crop irrigation. Windrows of eucalyptus and cypress planted by farmers to break the strong westerly winds formed the only relief. Rows of one- and two-story barracks dominated the scene, with dirt paths meandering among the buildings.

This humble incunabula was in many regards well suited to the University's purpose. Barracks became dormitories, mess halls were dining commons, the dispensary acted as a student health center, the Officers Club became the Faculty Club, and the auditorium, swimming pool and athletic fields served their purposes.

Santa Barbara architects Chester Carjola, Winsor Soule, and John Murphy prepared a physical campus plan for this location, and in August 1952 contracts were issued for the first permanent buildings. The initial portion of the Library and a Physical Sciences (now Webb Hall, Earth Sciences) building were begun; both were small, two-story structures. William Periera and Charles Luckman prepared a revised campus plan with an architectural vocabulary of dusky-rose-patterned concrete masonry and walkways. Santa Rosa Residence Hall opened in 1955, Music in 1956, and South Hall with Ortega Dining Commons in 1957, creating the imagery that still permeates the campus today. In 1958, the Regents of the University of California designated Santa Barbara as a general campus of the UC system.

UCSB Today and Tomorrow

The 2003 Campus Plan provides a framework for future development that features the magnificent natural setting. The design organizes open spaces and circulation to frame vistas of the mountains, the ocean, and the campus lagoon. By developing an interconnected network of courtyard spaces serving as "lobbies" for new buildings, encouraging interaction, the plan enhances the interdisciplinary quality of the academic community. As the plan states, "the Campus Plan establishes a pattern of common open space that can serve as a framework within which individual building projects can be developed . . . . In this way, each building will be another step toward realizing a common vision." An excerpt from the guidelines, coordinating new buildings with the Regulating Plan, is given above, courtesy of UC Santa Barbara; the full Campus Vision Plan is available on-line at http://bap.ucsb.edu/capital.development/cpc/campusplan.htm. ◉

above and opposite: Campus Plan diagrams courtesy of UC Santa Barbara.

UC Santa Cruz

John Chase, AIA

above: Engineering 2, CO Architects
below: Music Center, Antoine Predock; opposite: College Eight, SMWM, all photography by Jim MacKenzie

The Regents authorized the establishment of a new campus in the central coast counties in 1957. The Cowell Ranch site was selected three years later—2,000 acres of rolling meadow and forestland overlooking the historic ranch structures and, beyond them, Monterey Bay. It is the most spectacularly scenic college campus in California.

Site Planning

Architect John Carl Warnecke and landscape architect Thomas Church developed the site plan in 1962. The original campus architect was Jack Wagstaff, a member of William Wurster's architectural firm in the 1930s. The campus was to be composed of small, intimate collegiate units, with the same budget as other state schools. Because UCSC was designed to be a major campus, it originally had the same maximum enrollment figure—27,500—as did UC Berkeley and UCLA, but that figure was subsequently reduced to 21,000.

The principal university buildings are concentrated in the forested, upper section of campus; the rolling meadows up to the edge of the forest are kept free of structures. Within the areas of concentration, development is still decentralized, a decentralization reinforced by the hills. The campus topography (there is a variation of 891 feet in altitude) and the sheer density and height of the redwoods allow the landscape to surround and soften the buildings. Because of the hills, ravines, and trees, the relationships among buildings and building complexes are highly individual and site specific, limiting conventional right-angled building placement. The idea of siting the buildings on campus as a collection of smaller colleges—a timeless concept in campus planning—was first adopted for the residential structures of each college, and has since become a UCSC standard.

Building Form

The original colleges had individually defined architectural vocabularies. The new colleges appear more interchangeable, despite laudable attempts on the part of campus architects to give the buildings every distinction that budget allows.

It is indeed an ambitious goal for each residential college and each classroom building to be new and unique. There is something to be said for a commonality of building vocabulary. At UCSC, this commonality is found in two predominant architectural themes.

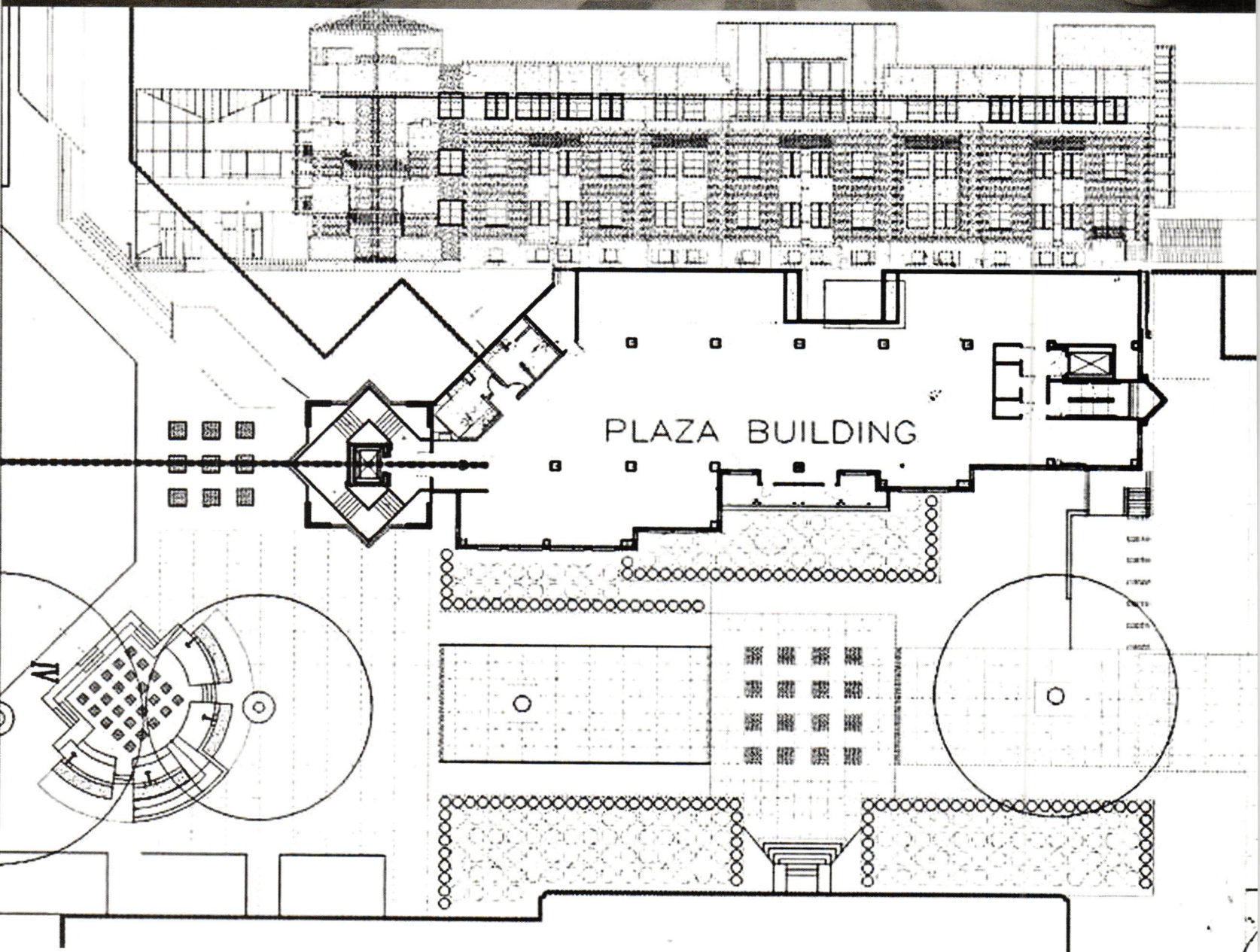
The first of these, the modern evolution of traditional vernacular forms known as the Bay Area Tradition, includes elements such as the shed roof or the simple pillared veranda, descending from William Wurster and before him Bernard Maybeck. This tradition prevails in the residential buildings of wood stud construction sheathed in wood siding or stucco, in which wall mass predominates over window area, windows are centered in wall areas and regularly placed, and there may or may not be projecting eaves.

The second theme, a dialogue between the last strains of neoclassicism evident in the New Formalism of the 1960s and the then-popular Brutalism of exposed concrete, prevails in lab and classroom buildings.

Campus and City

At the moment there is a pronounced town-gown split in Santa Cruz, caused by concern over the impact on the community of continued growth at the school. This growth is a function both of programmatic expansion—since 2002, new graduate programs have been added in Electrical Engineering; Education; Bioinformatics; Digital Arts/New Media; Music and Music Composition; Molecular, Cell, and Developmental Biology; Ecology and Evolutionary Biology; and Social Documentation—and the general growth in state population. As noted in UCSC's Long Range Development Plan, "The UC system is committed to accepting students from the top 12.5 percent of California's high school class as well as accommodating the top 4 percent of each high school. Each UC campus shares in this responsibility and seeks to accommodate an appropriate proportion of those students who meet the university's eligibility requirements."

Enrollment in 2005 was about 15,000, up from 9,000 in 1988, and the increasing number of students has made a significant impact on housing in Santa Cruz County. The projected campus size has been reduced by 900,000 square feet and from 21,000 students to 19,500, due to local opposition to development. These revised plans were still too much for the city council, which is proceeding to place two growth limitation measures on the November ballot, including one that would restrict water to newly built sections of UCSC's campus. The university, in turn, is suing the City of Santa Cruz. ◉


PLAZA BUILDING

Charles "Duke" Oakley, FAIA: an Interview

Kenneth Caldwell

Duke Oakley served as Campus Architect for UCLA from 1986 to 2000. Before joining Steven Ehrlich Architects in January 2005, he was an associate partner at Altoon + Porter and founder of an independent practice in campus design and planning.

Why did you come to UCLA?

In the mid '80s, the UC Regents had decreed that every campus had to do physical master planning and have outside peer review for new projects. They hired me as a consultant to do both of those tasks. I was there because Charles Young was chancellor. First he helped build the school into a world-class university, then he decided it should look like one, too.

Looking back, with what accomplishment are you most pleased?

There are a few ways to answer that. At different times in architectural fashion, the thought of the day is more sympathetic to the ensemble, or the place, and other times it is more supportive of the individual object. In most human settlement, there is probably tension between the individual and the collective. I think college campuses are one of the few great successes in the American built environment. Ironically, this may have happened because the college campus can be less democratic, more authoritarian. Campuses can be a wonderful place to practice a responsible urban architecture. In our training, we were rewarded for being the rugged individual, the Howard Roark. But on campuses, I believe you can and must both be original and pay attention to the larger community.

The place I am most proud of at UCLA is the entrance sequence on Sunset at Westwood on the north edge of campus: the underground parking, the refurbished gyms, the new Arthur Ashe Health and Wellness Center by Altoon + Porter, and Wooden North, an addition to John Wooden Recreation Center, which also forms the south end of the soccer field. The whole entrance looks

opposite: UCLA, Arthur Ashe Health & Wellness Center, Altoon + Porter Architects.

like you are entering a college campus—it is an ensemble. That is what architecture can do—good individual pieces working together to make a special place.

There are also some fine buildings that work to create a total environment and are also intellectually stimulating as independent buildings. Right off I think of an addition to J. D. Morgan Hall that Susie Rodriguez of Polshek Partnership did. This small addition was the last piece to face on Bruin Plaza. It had to resolve the several competing building styles already defining that important campus place. There was the neo-Romanesque Men's Gym, Rebecca Binder's muscular student union, and the sort of modernist Wooden Center. And this new building resolves all of those issues. It's modern, picks up on the brick and the horizontal banding, and looks like it fits. The space inside works and it's not yelling anything. It doesn't have to shout out its difference; it has a good presence.

Of course, another important achievement was Pei Cobb Freed's Anderson School of Management. Now Harry Cobb is a hard-ass modernist; he designed the Hancock Tower in Boston. He was asked to design a large complex immediately behind the iconic neo-Romanesque Royce Hall, which of course is a knock-off of Sant' Ambrogio in Milan. Clearly Anderson is a modern building. There is an overlay of two grids, the campus grid and the angle of Sunset Boulevard as it goes by on the north side. But it's made out of brick. Harry took a lot of time to get the right mix of brick. The complex connects the upper and lower campuses, breaks down what would have been a huge lumbering building into six separate parts, and you are led through it. Harry has always been good on the path through the place—and he makes a wonderful place within the larger place of the campus.

With the popularity of mid-century Modernism, what would you say about the '60s era buildings on the campus?

It's generational. The mid-century Modernists thought they could do it better than the Beaux Arts crowd with all their biaxial symmetry. In the immediate postwar period, Modernists kept the old planning principles but experimented with different forms. But then the fashion was to move away from those planning principles, and you got the impression of so many muscular buildings scattered around. It is important to remember we also had a change in the scale of building systems when we had growth in the student body. But some of that early Modernism that is popular now, like the Case Study houses, didn't scale up so well. These large buildings with their uniform modules didn't have the same warmth, the same appeal to the eye and the heart, that the smaller buildings did. Maynard Lyndon's Bunche Hall is not generally well liked on the campus, even though it is quite a good building; there's a lot of intellect in it. But I don't see much heart when I walk around it. There was supposed to be an organizing principle, the Grand Axis, which ran from Franz Hall to the Dixon Art Center, and they plopped new larger-scale buildings in, and nobody can perceive it. The planning was lost.

Why did you leave?

I came there as a practicing architect and when I was there I thought of myself as a practicing architect. In addition to the regular roles of a UC Campus Architect's office, such as master planning, project management, and construction oversight, we had what was in

The mid-century Modernists thought they could do it better than the Beaux Arts crowd with all their biaxial symmetry. In the immediate postwar period, Modernists kept the old planning principles but experimented with different forms.

effect a small architectural office on campus and designed a few buildings and much of what we called "little architecture," such as vending machine kiosks and bus shelters. Yet, during the entire fifteen years there, I felt like a subversive—sort of like a spy. Fifteen years as a subversive is draining. I saw myself as bringing the value system of the architect to the administration of a great university. It was a good time to leave. Chuck Young had retired, and I had always meant to go back to being a practicing architect.

What have you been doing since you left the university in 2000?

First I went to Altoon + Porter. They do large, complex retail centers. Our idea was that, between what I knew about campuses and what they knew about the public realm and retail, we would generate a lot of interesting commissions. To put it simply, developers didn't take to academics, and potential academic clients were wary of shopping centers. The intellectual synergies that we saw were not evident to potential clients in either the private or the public sectors. Perhaps we were ahead of our time.

Then I was on my own and consulting to architecture and planning firms. Steven Ehrlich and I were on the design review board at UC Riverside. Steven was thinking from the object, and I was thinking towards the object. He understands my bias. If I were purely object-driven, I wouldn't have been of interest to him. I've been a Principal here since January of 2005, and we have been doing more planning work. We are part of a team that won the job to be consulting campus architect at San Luis Obispo, we have done some master planning work for an academic medical center in southern California, and we are doing master plan oversight at Rio Hondo College in Whittier. These projects flow out of my work at UCLA: an architect who understands context and individual buildings and the process that connects them.

At the risk of oversimplifying, what is the most important lesson that can be observed from your experience at UCLA?

Something that the UC campuses continue to go through is moving from a suburban to an urban paradigm. I spent most of my early time there convincing the campus community that there was space to build. During the time I was there—not counting the hospital—we built 4.5 million square feet. That's more than all of UC Riverside at that time. There was plenty of room, but we had to change our thinking about how you shape space. You have to have a denser campus as far as buildings go. Of course this costs money, it's not cheap. People before me had built on easy pieces of land. We had to build on hillsides or at the periphery where you had to install infrastructure. I see the society going through the same pattern. In order to accommodate growth, we have to move to a denser urban configuration. You can point to UCLA as a place and say having more density does not mean a loss of quality of life. Indeed, it means quite the opposite. ◉

David Meckel, FAIA

New (ground-up) LEED certified buildings on UC campuses (1)
UC Santa Barbara
Donald Bren School of Environmental Science & Management
Zimmer Gunsul Frasca
Platinum
www.usgbc.org

UC Buildings that have received national AIA design awards (9)
UC Berkeley
Recreational Sports Facility, 1990
ELS Architecture
Manville Hall Student Apartments, 1997
David Baker Associates
UC Davis
Home Economics Building, 1955
Clark and Beuttler Architects
UC Irvine
Computer Sciences & Engineering Research, 1987*
Frank O. Gehry & Associates
Central Housing Office Building, 1989
Eric Owen Moss Architects
UCLA
Drake Track & Field Stadium, 1974
Dworsky Associates
Powell Library Renovation, 1998
Moore Rubell Yudell Architects
UC Riverside
Barnes Hall Engineering Science Building, 1996
Anshen + Allen, Los Angeles
UC Santa Cruz
Stevenson College, 1968
Joseph Esherick & Associates

**Slated for demolition in 2006*
www.aia.org

UC Buildings that have received the AIA California Council 25 Year Award (2)
UC Berkeley
UCB Art Museum, Mario Ciampi
UC Santa Cruz
Kresge College, Moore Lyndon Turnbull Whitaker
www.aiacc.org

UC Campuses with Nationally Recognized Public Art Collections (2)
UC San Diego
Installations by Terry Allen, Michael Asher, John Baldessari, Jackie Ferrara, Ian Hamilton Finlay, Richard Fleischner, Tim Hawkinson, Jenny Holzer, Robert Irwin, Elizabeth Murray, Bruce Nauman, Nam June Paik, Niki de Saint Phalle, Alexis Smith, Kiki Smith and William Wegman.
UCSF
Installations by Stephan Balkenhol, Jonathan Borofsky, Jim Isermann, Liz Larner, Roy McMakin and Richard Serra.
www.publicartreview.org

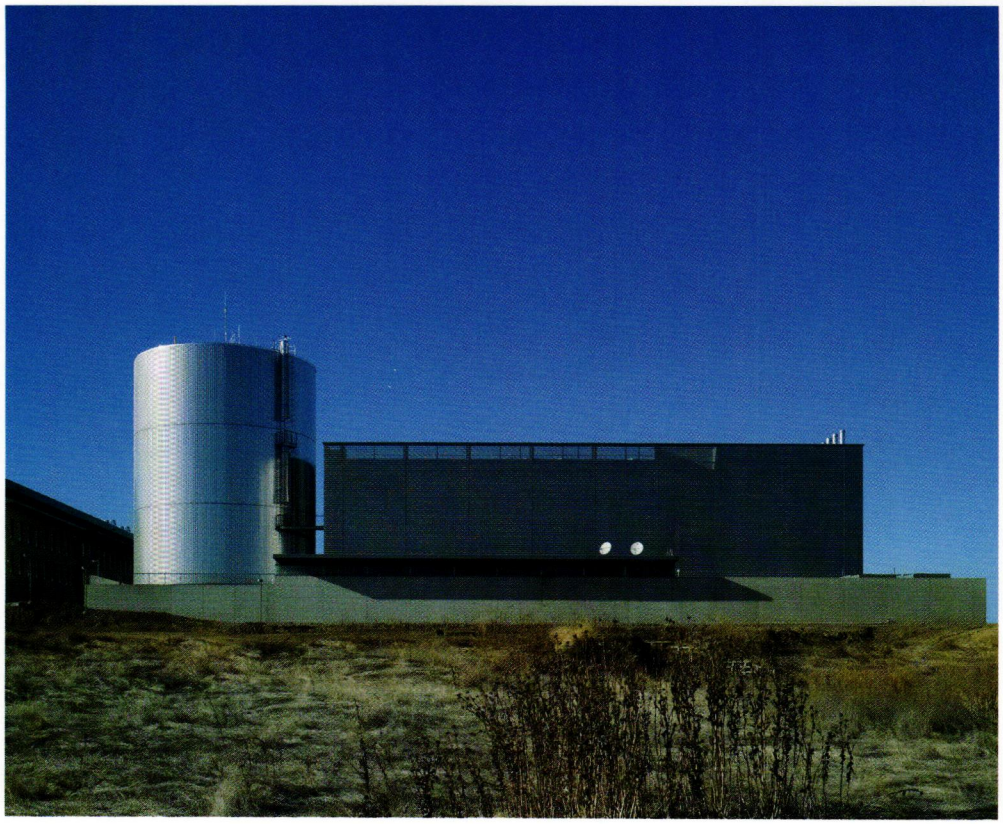
UC Campuses with peer architects on standing design advisory panels (5)
UC Santa Barbara
UC Riverside
UC Santa Cruz
UCSF
UC San Diego

UC Campuses that assemble project by project design advisory panels (5)
UC Berkeley
UC Davis
UC Merced
UC Irvine
UCLA
www.universityofcalifornia.edu

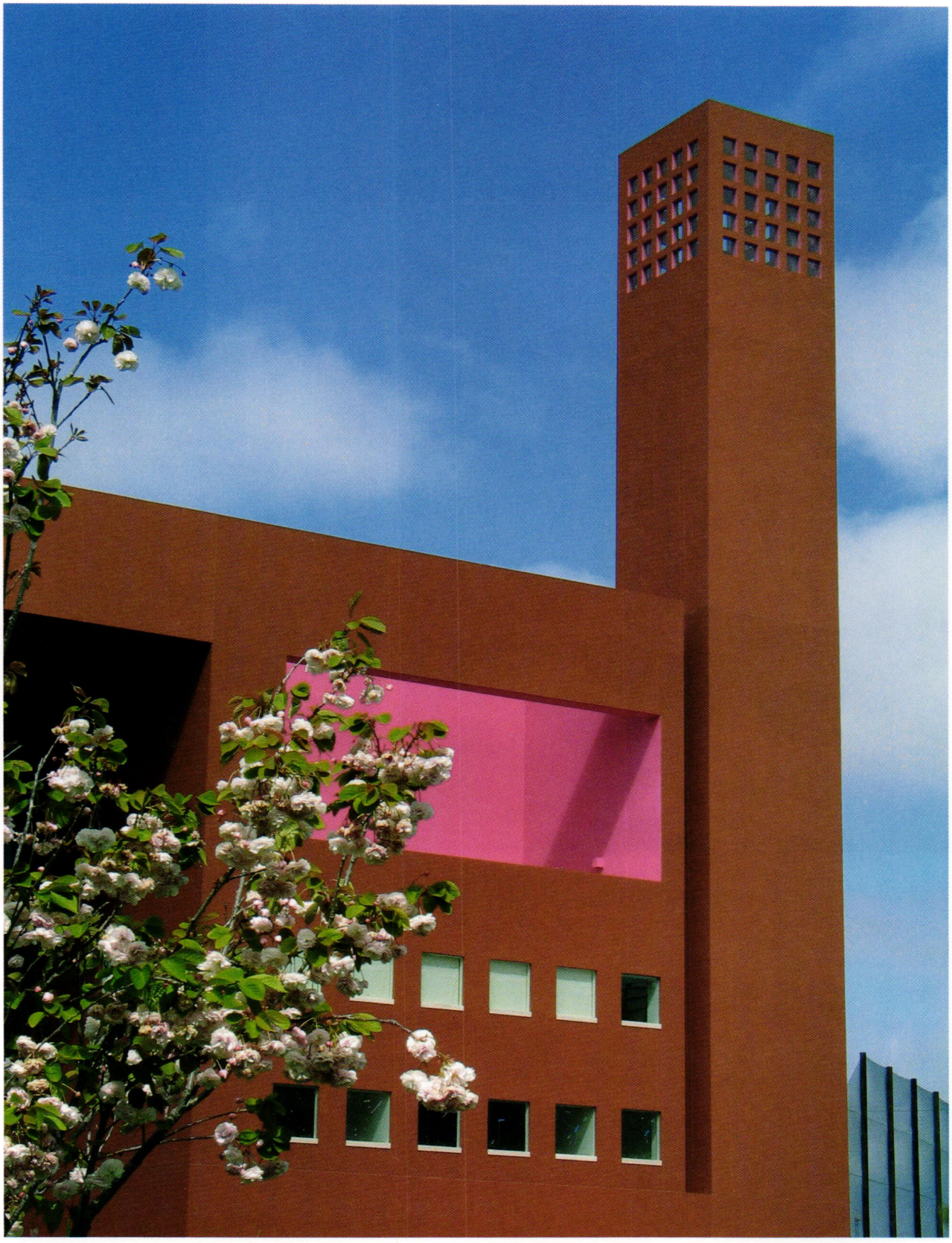
UC Campus Architects and their titles
UC Berkeley
Ed Denton, AIA
Vice Chancellor
UC Davis
Clayton Halliday
Interim Campus Architect
UC Irvine
Rebekah Gladson, AIA
Associate Vice Chancellor
UCLA
Jeff Averill, AIA
Acting Campus Architect
UC Merced
Tom Lollini, FAIA
Associate Vice Chancellor
UC Riverside
Dan Johnson, PE
Assistant Vice Chancellor
UC San Diego
Boone Hellman, FAIA
Assistant Vice Chancellor
UCSF
Steven Wiesenthal, AIA
Associate Vice Chancellor
UC Santa Barbara
Marc Fisher, AIA
Associate Vice Chancellor
UC Santa Cruz
Frank Zwart, AIA
Associate Vice Chancellor
www.universityofcalifornia.edu

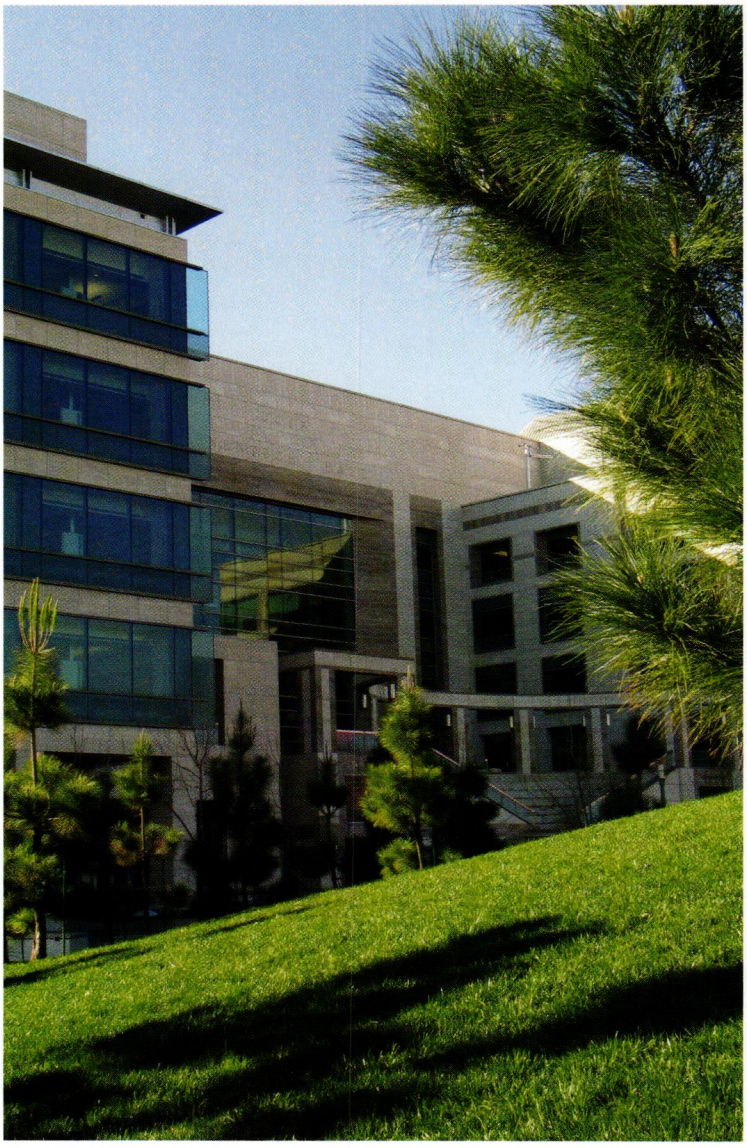
Campus Buildings

above: UC Merced Central Plant, Skidmore, Owings & Merrill, LLP, photography by Tim Griffith.

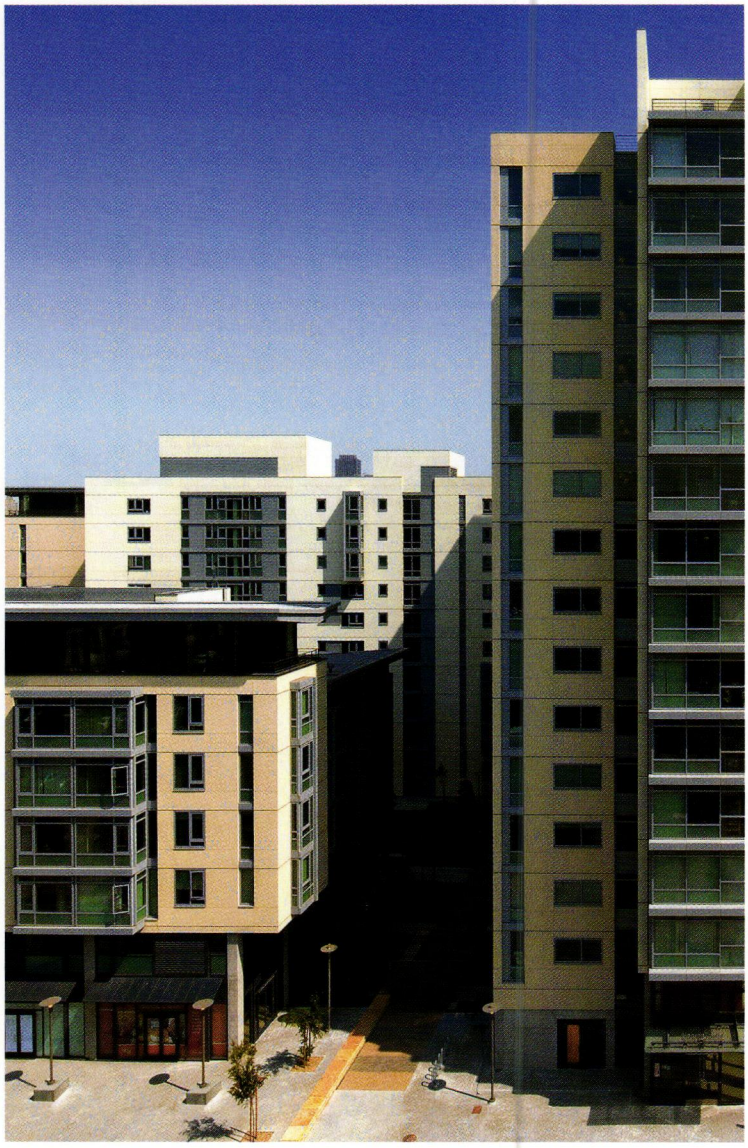


left above: UC Merced Central Plant, Skidmore, Owings & Merrill, LLP, photography by Tim Griffith.
left below: UC Merced Science and Engineering Building, EHDD, photography courtesy of EHDD.
opposite: UC San Francisco Community Center, Legorreta + Legorreta, photography by Eileen Jue.





UC San Francisco, Byers Hall, by Bothlin Cywinski Jackson (extended ribbon windows), with Genentech Hall by Smith Group with Zimmer Gunsul Frasca Partnership beyond, photography by Eileen Jue.



UC San Francisco, student apartment complex by SOM with Fisher-Friedman, courtesy of Rodney Friedman, Fisher-Friedman Associates.

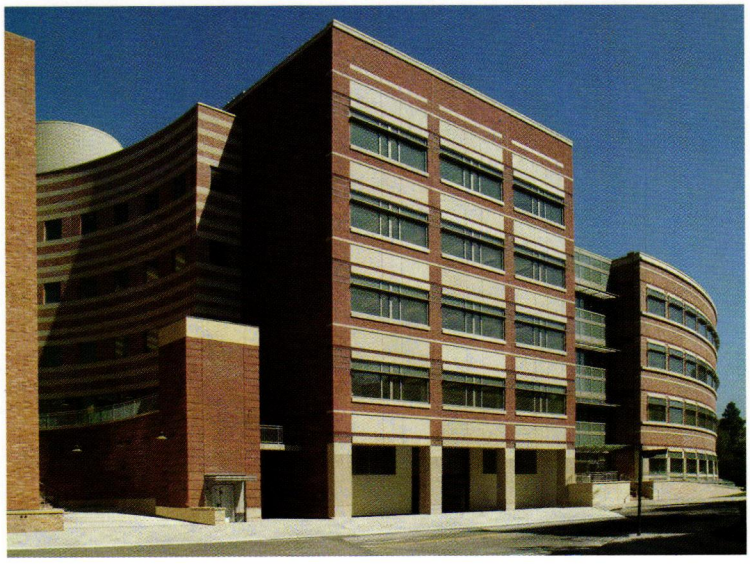
top: UC Berkeley, Music Library, Mack Scoggin Merrill Elam Architects, photography by Peter Dodge, FAIA.
bottom: UC Santa Cruz, Music Center, Antoine Predock, photography by Jim MacKenzie.

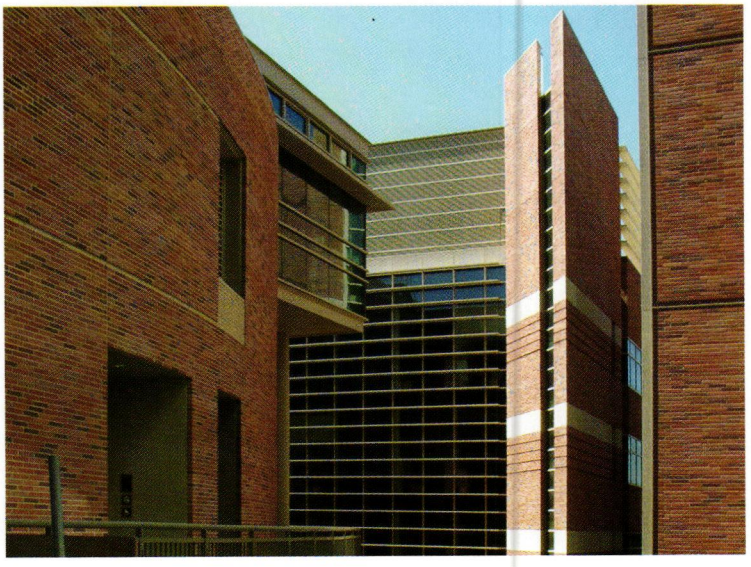
top: UC Davis, Mondavi Sensory Building, Zimmer Gunsul Frasca.
bottom: UC Santa Barbara, Storke Tower, photograph courtesy of UCSB.

UC San Diego, Natural Sciences Building, Bohlin Cywinski Jackson,
photography by David Hewitt/Anne Garrison Architectural Photography

top: UC Riverside, Alumni & Visitors Center, HMC Architects.
bottom: UC Riverside, Physical Sciences Building, HGA, photography by Tom Bonner.

top: UC Irvine, Croul Hall, EHDD and Carrier Johnson, photography by Heliphoto.
bottom: UC Riverside, Physical Sciences Building, HGA, photography by Tom Bonner.





top: UCLA, Kinross Building, Steven Ehrlich Architects, photography by Grant Mudford.
bottom: UCLA, Orthopaedic Hospital Research Center and Biomedical Sciences Research Building, Pelli Clarke Pelli Architects, photo by UCLA Capital Programs.

top: UCLA, Neuroscience Research Building, Perkins & Will, photo by Steinkamp-Ballogg Photography.
bottom: UCLA, left to right: LaKretz Hall, SmithGroup, Inc.; Neuroscience Research Building, Perkins & Will; CNSI (California NanoSystems Institute), Rafael Vinoly Architects; photo by UCLA Capital Programs.

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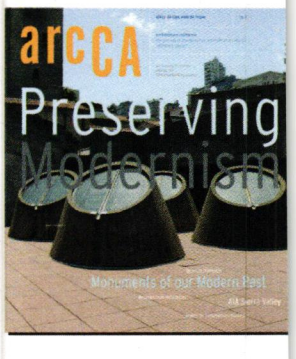

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Skolnik House, Los Angeles, 1950-1953; photo by Judith Sheine

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2006 AIACC Honor Award Recipients

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Art Center College of Design South Campus
image: Nick Lehoux

EHDD Architecture
UC Berkeley residence Hall Units I + II
Infill Student Housing
image: Douglas A. Salin

Koning Eizenberg Architecture
Children's Museum of Pittsburg
image: Albert Vecerka

Clive Wilkinson Architects
Mother London
image: Adrian Wilson

Skidmore, Owings & Merrill, LLP
University of California, Merced Central Plant
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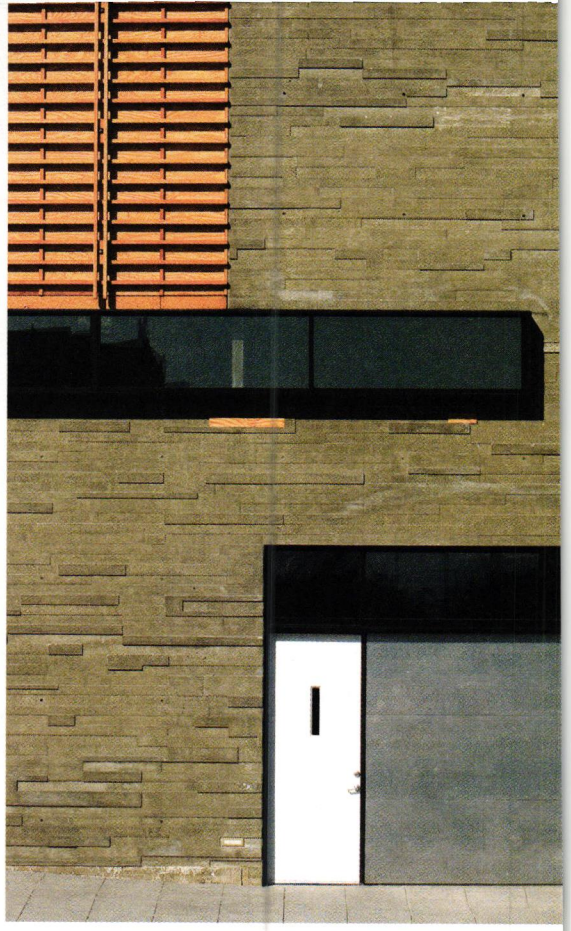


Under the Radar

R3 Triangle Building, San Diego
Lloyd Russell Architect

Eric Naslund, FAIA

In 2002, Lloyd Russell, AIA purchased a site in downtown San Diego and began to design a mixed-use structure that includes a variety of live/work spaces. The site came cheap by local standards, because it was a sliver of a triangle directly adjacent to Interstate 5 and under the flight path into the San Diego airport. Undeterred by the site constraints, Russell has crafted what one local design awards juror referred to as "handmade modernism," squeezing three levels and lots of flexibility into what others had deemed unbuildable.

R3—as Russell and his wife Ame Parsley refer to their creation—is a tri-level structure with two ground floor flex spaces and their live/work studio on the upper two levels. This is really only one of a myriad of spatial possibilities, however. The structure can just as easily accommodate four separate units. Inspired by the flexible commercial structures of older cities, Lloyd set out to assure that the building would work just as well for someone occupying it twenty or thirty years from now.

This notion of longevity is also clearly evi-

dent in the structure itself. Made primarily of cast-in-place concrete and masonry, the building has a substantial presence inside and out. Besides allowing the building to come right to the sidewalk and absorb the potential abuses of the street, the heavy construction has sound mitigation benefits. The "weight" is contrasted, though, with the delicate touch of its making. The cast-in-place concrete was formed with a random layout of four-inch plywood strips of varying depths. The finished wall surface has the feel of loosely controlled board forming. In the end, some of these forming strips were difficult to remove, and Lloyd has accepted their presence as a happy accident that subtly communicates something about the process of making. These sorts of honest expression of process and fabrication are evident throughout the building and ultimately are what gives the building its strength.

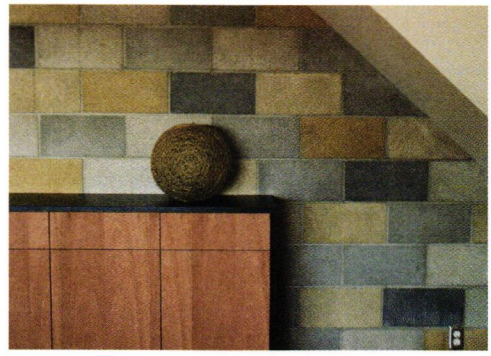
Russell—acting as his own contractor—was involved in all facets of the building of the structure. He utilized lessons learned on his design and construction collaborations with Ted Smith. Besides the simple but ingenious concrete work, Lloyd also worked with masons, framers, and cabinetmakers to insure that he got what he was after for a price that he could afford. A true labor of love, R3 was recently recognized with an Honor Award in AIA San Diego's design awards program. The jury commented that the structure seemed to sing for them. Indeed it does. ◉

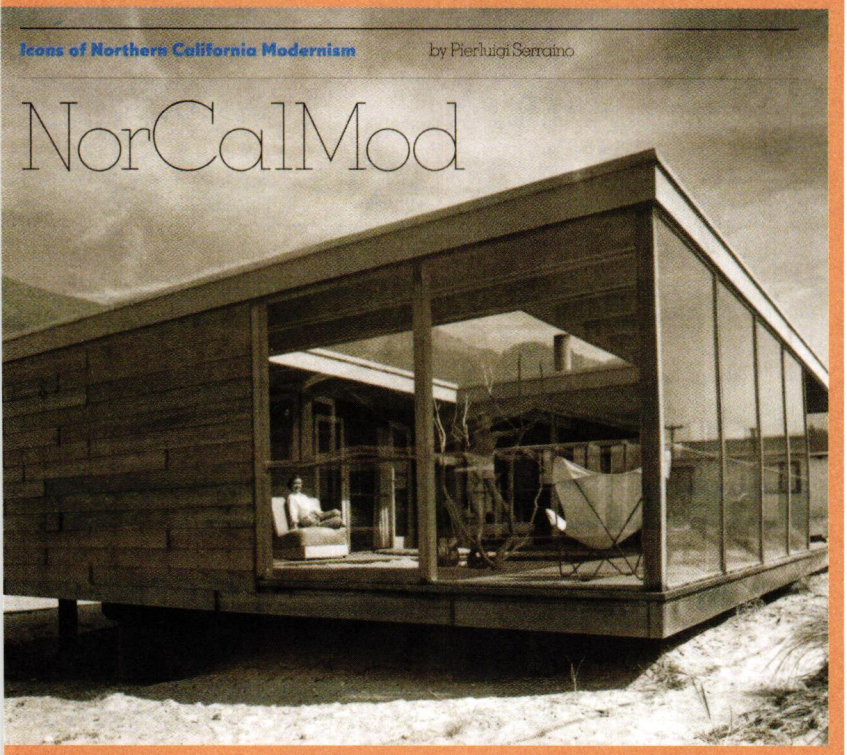
Design Team: Lloyd Russell-Architect, Ame Parsley, Dustin Davis

Build Team: Lloyd Russell, Ame Parsley, Dustin Davis, Alex Camp, Bryan Vogt, Dominic Chemello, Daniel Steinmeyer

Consultant: Alex Barajas, Envision Engineering

photography by Randy Bloomfield





Review

What Remains

NorCalMod: Icons of Northern California Modernism
by Pierluigi Serraino, Assoc. AIA

San Francisco: Chronicle Books, 2006

John Parman

In his *Modern Architecture,* Kenneth Frampton distinguishes critical regionalism from regionalism as "a spontaneously produced" vernacular. Critical regionalism is intended "to identify those recent regional 'schools' whose primary aim has been to reflect and serve the limited constituencies in which they are grounded." It depends on "a certain prosperity," he writes, as well as "some kind of anti-centrist consensus, an aspiration at least to some form of cultural, economic, and political independence." Frampton, like Lewis Mumford before him, counts San Francisco as such a school. A new book by the architect and critic Pierluigi Serraino, *NorCalMod,* challenges this view.

Interested in California's mid-twentieth-century modernism and prompted by a suggestion from Elaine Jones to look at the Bay Area, "considered a hotbed of modern architecture in the fifties," Serraino has written a revisionist history of its postwar period. Along the way, he also discusses the role of architectural photographers and the design press in drawing attention to architects at the periphery of their editorial vision.

Rethinking Bay Regionalism

Serraino argues that the official history of postwar Bay Regionalism distorts the facts by consciously excluding modernism and its Bay Area exponents. In his view, "the evidence reveals an incohesive chorus of voices, if not an atomized design aesthetic, among Northern California architects during this time." He concludes that,

When all these dots are connected, the picture that emerges is rather dif-

ferent, indeed more comprehensive and richer in design vocabulary than one might expect: Northern California was an unrestrained laboratory for Modern architecture, propelled by the explosion of the national economy. Regionalists and Modernists alike promoted economy of design, but through profoundly different architectural expressions.

In the early eighties, I worked with Joe Esherick on an article in *Space & Society* on the evolution of his work. In one of our conversations, he said to me that he felt that the steady stream of national and international design magazines made it impossible for architects here to avoid the contamination of larger movements, whatever they might be. Does his comment exemplify the anti-centrism that Frampton believes is characteristic of regional schools?

Yet the "regional" architect who said it shares the status of an outlander with Bernard Maybeck, Chuck Bassett, and Stanley Saitowitz—to name three other of the Bay Area's leading lights. All four arrived here trained in a larger tradition, and then absorbed what they found here—its history and most of all its sense of place. Esherick was the most directly influenced by older Bay Regional architects, but the work he and his EHDD collaborators produced was as eclectic as Serraino posits. Among the influences: Corbu and Kahn (through Esherick), and MLTW and Rossi (through his gifted partner George Homsey). Homsey, a kind of fifth Beatle to MLTW, influenced them in turn.

In a recent interview in AIA San Francisco's *LINE*, architect and publisher Bill Stout notes ruefully that Allan Temko, Bay Regional Modernism's main polemicist, paid no attention to houses. That omission left William Wurster free to frame the region's story in his own image. San Francisco Modernism was the province of SOM—something imported. (It's interesting that Wurster's contribution to the Bank of America Tower was to look back to Timothy Pflueger for inspiration.) Not every Modernist here fell off the East Coast's radar, but the story definitely got around.

Architecture and the Media

A practicing architect and independent scholar, Serraino teamed up with Julius Shulman on an earlier book on the work of this iconic photographer of mid-century modernism in Southern California. Not surprisingly, this beautifully illustrated new book is also an excellent primer for architects on how to document their work so historians can find it.

This reflects Serraino's view that only "that which is photographed, reported, and generations later still retrievable can continue to exist in architectural history." In a maxim worthy of Goethe, he takes this thought a measure further:

Architecture without photographs is like a traveler without a passport: it has no identity as far as the media is concerned. Photography makes architecture noticeable. Also, photography is the oxygen of architecture. It keeps its sister field alive in the present and in the future.

His maxim refers to architects as well as architecture. Indeed, his best example is David Thorne. After designing a widely published modernist house in the Oakland hills for Dave Brubeck, he felt pressured by the resulting media coverage and deliberately slipped under the radar, changing his first name and assiduously keeping himself and his work out of the press. As a result, both "disappeared" until Serraino rediscovered them.

So is it "publish or perish," even for architects? Serraino is right that it's important to document and that the choice of a photographer matters in terms of securing coverage. That coverage has its limits, however. The design press is a distorting mirror, both in how it values and reports on contemporary work and the way it credits who did what. It's also ephemeral, in terms of public consciousness. Houses aren't the Acropolis, but they are sturdier than magazines, and they have owners. There's a natural curiosity about their provenance, and of course in the Bay Region's inflated housing market, provenance has value. Roger Lee may have been invisible nationally, but he's still a known commodity in the East Bay.

Seeing the Work with New Eyes

The rise of *Dwell* and the importance now given to mid-century Modernist houses here make a book like Serraino's, which reassesses the work of earlier decades in light of current tastes, seem almost inevitable. The passage of time also makes it easier to understand how the work of the Bay Regional Modernists differs from their contemporaries and builds imaginatively on Modernist antecedents. At the time, though, East Coast editors may have seen their work as derivative of trends more fully developed elsewhere. L.A., fueled by photographers like Shulman who made the work so sexy, got the attention.

What sets the modernism of the Bay Region apart from everywhere else is the place itself—its dramatic sites, especially for houses, and its remarkable light and climate. It's not the only place with these characteristics, but they provide our version of mid-century Modernism with its DNA.

One of the best things about *NorCalMod* is its inclusiveness. Serraino understands how this sense of place links pure exemplars of the International Style, like Donald Olsen, to architects like Roger Lee who are much closer to the ranch house style that is as close as we really get to fifties and sixties vernacular. *NorCalMod* displays this vividly, drawing on our region's best postwar architectural photographers.

Serraino's tenacity in getting these remarkable photos into print is another reason to buy this terrific book—it's like having your own archive of one of our region's high points. Looking around, I would say we're in another, so it's a kind of love letter from the past to a new generation, with this talented Italian as its messenger. Good reading and timely! ◉


Informing the Future of Bay Area Architecture:
125 Years of Architectural Traditions, Technology, and Innovation
19th century
20th century
21st century
glass
20th-Century Use of Glass

Component Feature:

AIA San Francisco –

Collaboration and Celebration

Anne Laird-Blanton, AIA

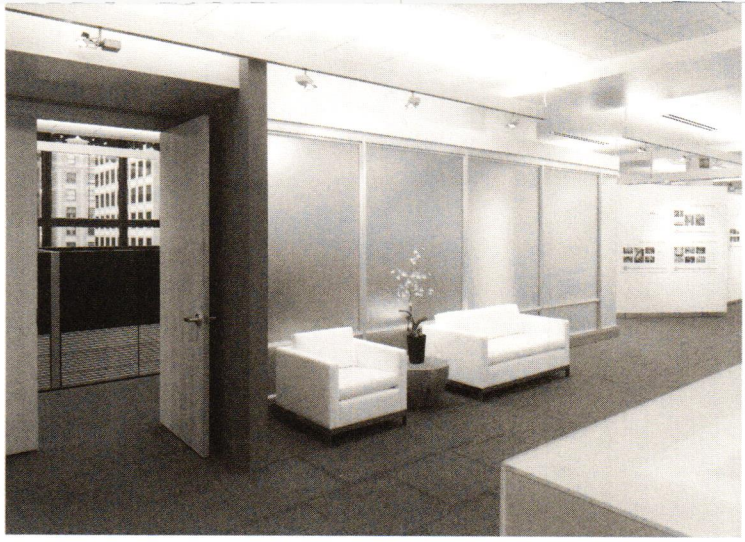
AIA San Francisco is celebrating, and we have many reasons to do so! 2006 marks 125 years of our service to the community and to the profession. Mayor Gavin Newsom declared September "Architecture and The City" month. And, on October 3, we reopened our offices in the historic Hallidie Building after a complete interior remodel. In this article, I offer my thanks to all who have made this such a successful year, and I share my own thoughts about what makes AIA San Francisco an exciting, dynamic, and leading organization. In looking at the significance of each of these events, we get a glimpse at who we are as an organization, how we got to this point in our history, and where we might go in the future.

In celebration of our milestone anniversary, the chapter, with the support of McGraw-Hill Construction, created a publication, *Celebrating 125 Years of San Francisco Architecture and Architects*. This publication serves as a touchstone for the events and ideas that have led the chapter to the present. The images are a snapshot of buildings that stand as testament to the profession's vision, and the commentary offers us a challenge to envision the future. Sally Woodbridge, Tim Culvahouse, FAIA, Craig W. Hartman, FAIA, Ali Moghaddasi, Pierluigi Serraino, and Marshall Foster help us look at San Francisco—Then, Now, and Tomorrow. If you would like a copy of this publication, please contact us at aiasf.org.

Another activity designed to help us celebrate was AIA San Francisco's inaugural exhibition in our remodeled space, *Informing the Future of Bay Area Architecture: 125 Years of Architectural Traditions, Technology, and Innovation*. This exciting exhibit tells the history of San Francisco through its buildings. It highlights important architectural works in San Francisco and Marin County over the last 125 years through the trends and technologies that made them possible, from adobe to glass. Charles Chase, AIA, of San Francisco Architectural Heritage, curated the exhibit, with significant support from Architectural Resources Group, Architects and Planners.

opposite: photography by Tim Griffith

2006 marks the third year in which a month-long series of more than fifty lectures, tours,



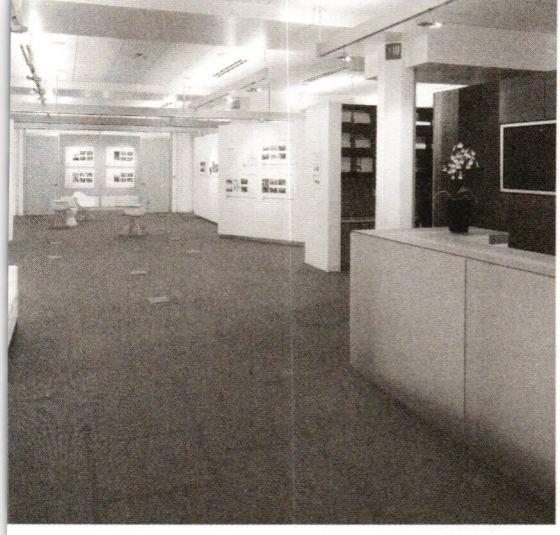
photography by Tim Griffith

films, and exhibits shines a spotlight on San Francisco and its architecture. This architectural festival appeals to both professionals and the general public as it engages everyone to experience the city in new ways. While the festival is organized and presented by AIA San Francisco and its newest offspring, The Center for Architecture + Design, it represents the efforts of hundreds of volunteers, numerous partners, and sponsors who make the festival possible. This year, more than any other year, the press covered the festival's every move, and most events witnessed record turnouts. One of the most popular activities, the San Francisco Living: Home Tours weekend, which took place September 16-17, saw more than 1,500 people come out from all over the Bay Area, as well as England, Mexico, New Mexico, New York, Portland, and elsewhere, to get a glimpse of the best in Bay Area residential design. This two-day, self-guided event showcases modernism at its finest and features a wide variety of architectural styles, neighborhoods, and residences. In addition, the chapter co-hosted three powerful conferences as part of the festival: *Western Interiors* Design and Home Show, the *Dwell* On Design Conference and Exhibition, and West Coast Green Residential Building Conference + Expo. These events brought such notable speakers to the Bay Area as Robert F. Kennedy Jr., Sarah Susanka, AIA, and Ed Mazria, AIA, who presented his 2030 Climate Challenge to the community and the profession.

Of course, the highlight of the year has been the completion of our office remodel, the culmination of a three-year effort. The new space represents unprecedented collaboration and teamwork among all parties involved and is one of the first LEED certified interiors in an historic building that is open to the public. (At the time of this writing, we believe that the project will achieve LEED Gold.) This mammoth undertaking was led, watched over, and carefully guarded by Toby Levy, FAIA, without whom we would have had a very different experience. Early in the process, the chapter engaged in a careful and thoughtful process to select our architect, Fred Quezada, AIA. An impressive team of consultants was brought together to guide us as we developed our program and our plans. Our goals were clear:

1. The space must accommodate the office, gallery, and meeting space functions associated with AIA San Francisco.
2. The design must address the acoustic and mechanical deficiencies inherent in a historic, cast iron, curtain-wall structure.
3. It must include enhanced technological and audio/visual systems.
4. Most importantly, we must remain true to AIA San Francisco's commitment to sustainability and incorporate the use of green building products, materials, and systems.

From the original task force of consultants to the final team responsible for construction and furnishings, the remodeling project has been a massive effort. Through a concentrated fund raising effort led by Charles Higueras, AIA, and Ellen Magnin-Newman, as well as a two-year assessment of our members, the chapter put together a budget



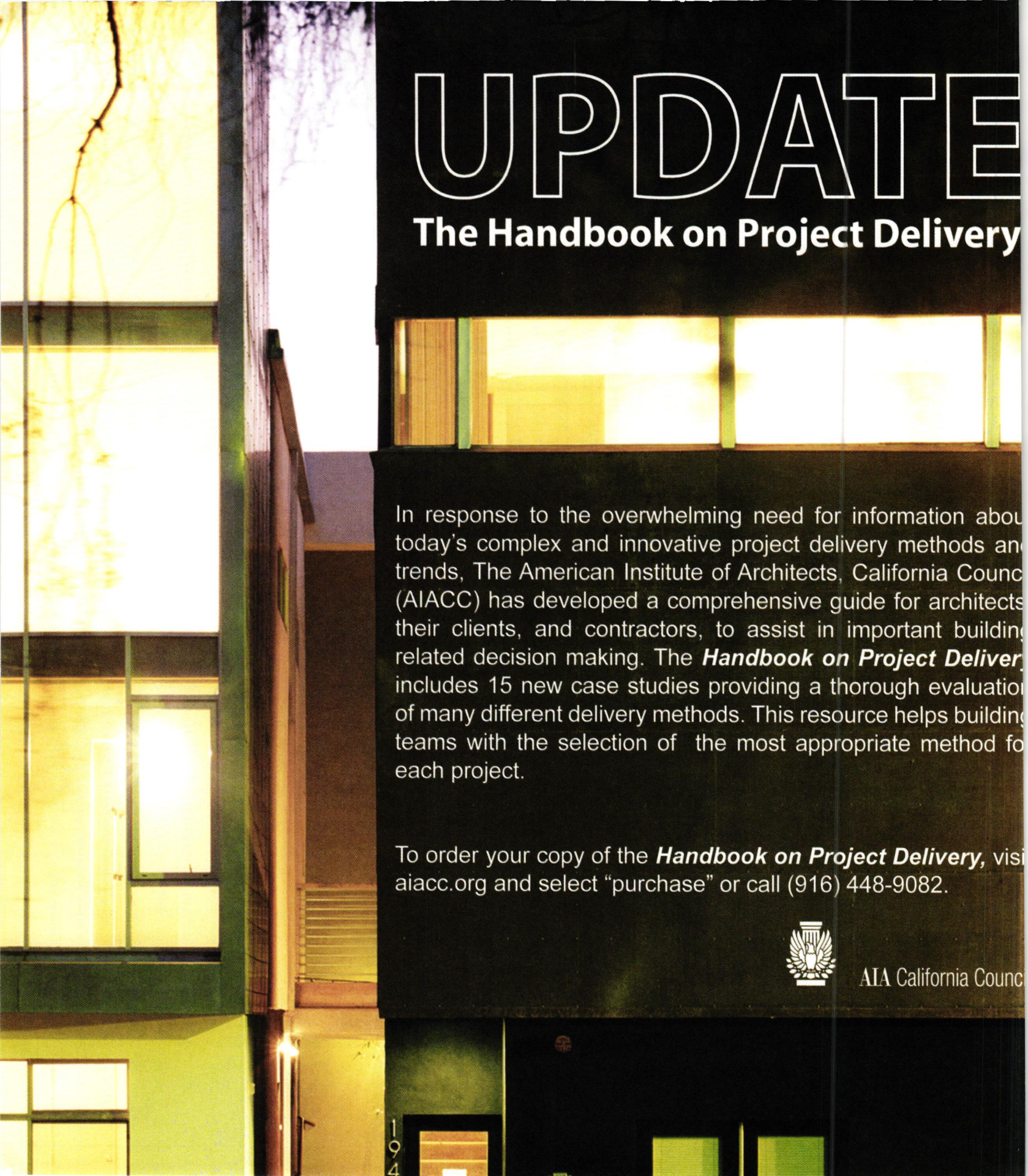
of approximately half a million dollars. We now have a completed project that is valued at close to $1.5 million! The general contractor, BCCI, their subcontractors and suppliers, the furniture industry, the audio-visual community, numerous volunteers, and others have demonstrated the power of teamwork and commitment. The AIA San Francisco has a new home that is timelessly contemporary, incredibly functional, and a testament to the vision of the chapter. Everyone poured their hearts and souls into the project, and I am incredibly grateful.

Individually, each of these activities would be a strong accomplishment and an example of the programmatic successes that make AIA San Francisco one of the largest and strongest chapters in the country. And yet, these are only a small and symbolic portion of what AIA San Francisco is all about. The power behind these obvious successes is the people that we represent and the teamwork and collaboration that are brought to every endeavor the chapter undertakes. With a limited but extremely talented staff, Margie O'Driscoll, our executive director, accomplishes the impossible. She puts architects first, and she makes sure that we look good. These are the assets that form the foundation of our legacy as well as the basis for our vision of the future.

As the third largest AIA component in the country, AIA San Francisco is a reflection of our community and its dedication to civic engagement. San Francisco is a city of diversity and a global melting pot and, like our city, AIA San Francisco has led the way in the creation of a diverse profession from Julia Morgan to the present. Our members are passionate advocates for more livable communities, and we have a long history of working with local political leaders and activists to improve the quality of life in the Bay Area. We collaborate and share leadership with many other organizations. Mentorship is a key component of our work as we continue to find ways to open the profession to become more reflective of our society and to develop future leaders for our community. We also have a notable history of leadership within the national institute. Several former AIA San Francisco presidents have served as national presidents and in doing so have helped to shape the future of our organization and profession.

As an organization of architects, we have responded to our environment while simultaneously working to improve it. Earthquakes, a reality of our past, our present, and our future, have shaped our buildings and our profession. We understand better than any other group how best to prepare for disasters and how a community can revitalize itself after one. The rebirth of San Francisco following the 1906 earthquake would not have been possible without architects defining a vision for its future. Following the 1989 Loma Prieta earthquake, AIA San Francisco brought forward a vision of a revitalized waterfront to reconnect the city with the Bay. Today, these plans are being realized. We have also been instrumental in helping the nation and the Gulf States, recently devastated by Hurricane Katrina, address issues of disaster preparedness and recovery. The skill of our architects to articulate a community's vision of a better future and aid in achieving it is what sets our profession and AIA San Francisco apart.

What is our future? It is my belief that we must continue to assert our leadership in the quest for more livable communities as we chart a more sustainable future. This year the AIA and the U.S. Conference of Mayors are partnering to meet the 2030 Challenge of lowering the green house gas emissions in buildings. AIA San Francisco has long been a leader in this effort, and our new office is one more example of our commitment. We will be working with our members, the mayor, and the city to leave no one behind in this effort. As a profession, it is our responsibility to develop and share research in building materials, practices, and technologies that lessen our impact on the environment. It is important that we continue to educate the public about the value of good design and advocate for policies and practices relating to the built environment that respect and honor the earth. As part of this effort, we have created podcast tours of the new office that provide information on the materials and systems incorporated into the project. Please download the tour from www.aiasf.org, and, by all means, please visit the space. ◉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Tim Culvahouse, FAIA, editor
tim@culvahouse.net

Saint Basil's Catholic Church, 3611 Wilshire Boulevard, Los Angeles, 1969
photography by Julius Shulman, courtesy of AC Martin Partners.

A Unique Memorial for Albert C. Martin, Jr.

Kenneth Caldwell

Al Martin's memorial was held near where he grew up, at Saint Basil's Catholic Church, which his firm designed. Like the man himself, the building—one of his favorites—is somber, confident, and subtle in its joyful expression. His firm's Department of Water and Power is bolder and more renowned. Yet this church has an elegance of means, a restraint, and a timelessness that few buildings in Los Angeles possess. The building combines the power and order of historic churches with the abstraction of the contemporary era. The twelve slender concrete towers convey the permanence of the human condition (or represent the twelve apostles). In contrast, the stained glass sculptures by artist Claire Falkenstein—she called them "endless screens"—evoke the fragile and infinite nature of the individual human life.

Al's son, David Martin, remembers the Cardinal asking for an early Christian church. On a trip to Rome, the young Martin convinced his father to ride with him on a motor scooter to see firsthand the Basilica of Saint Paul Outside the Walls. He says that Saint Basil's is a modern interpretation of a Basilican church, as can be seen in the floor plan, the choir, the organ, and most importantly the proportions. At the memorial, the choir sang Gregorian chants, which continue to reverberate. ◉